

**PAINTING
AND
SCULPTURE
COLLECTIONS**

**JULY 1, 1951
TO MAY 31, 1953**

GAUGUIN: Still Life With Three Puppies. 1888. Mrs. Simon Guggenheim Fund.

AN IMPORTANT CHANGE IN POLICY

KATHERINE S. DREIER BEQUEST

SAM A. LEWISOHN BEQUEST

MRS. SIMON GUGGENHEIM FUND EXHIBITION

NEW ACQUISITIONS

There have been three previous supplements to the comprehensive catalog, *Painting and Sculpture in the Museum of Modern Art*, which was published early in 1948. The first of these appeared in May 1950, Volume XVII, No. 2-3; the second early in 1951, Volume XVIII, No. 2; and the third in the spring of 1952, Volume XIX, No. 3. A new and complete edition of the catalog is in preparation.

FUNDS, DONORS, COMMITTEES AND STAFF

from July 1, 1951 to May 31, 1953

PURCHASE FUNDS USED: Lillie P. Bliss Bequest, Mrs. Wendell T. Bush Fund, Katharine Cornell Fund, A. Conger Goodyear Fund, Mrs. Simon Guggenheim Fund, Aristide Maillol Fund, Mrs. John D. Rockefeller, Jr. Purchase Fund, Mrs. Cornelius J. Sullivan Fund.

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THE MUSEUM OF MODERN ART, NEW YORK
BULLETIN VOL. XX, NOS. 3-4, SUMMER 1953

PAINTING AND SCULPTURE COLLECTIONS July 1, 1951 to May 31, 1953

An Important Change of Policy

On February 15, 1953 Mr. John Hay Whitney, Chairman of the Board of Trustees of the Museum of Modern Art, made the following announcement of the Board's decision to make the most important works of art in the Museum's possession the nucleus for a permanent collection of masterworks of modern art:

"The Museum has come to believe that its former policy, by which all the works of art in its possession would eventually be transferred to other institutions, did not work out to the benefit of its public. It now believes it essential for the understanding and enjoyment of its entire collection to have permanently on public view masterpieces of the modern movement, beginning with the latter half of the nineteenth century. The Museum plans to set aside special galleries for this purpose and to transfer to them, from its collections, outstanding paintings and sculptures which it considers have passed the test of time, and to acquire additional works of art of equal excellence for permanent retention.

"The Museum of Modern Art believes now, as always, that the major portion of its collection cannot remain static. In acquiring recently produced work it must attempt to include all significant and promising aspects of today's artistic production. Such policy would lead inevitably to an accumulation of works of art which, while essential for the representation of today's work, is bound to be excessively large and unwieldy once it becomes a review of yesterday. Periodic reconsideration of this major part of the Collection will, therefore, always be an integral part of the Museum's procedure. The creation of a permanent core within the Collection constitutes a radically important departure from the Museum's past policy. It must be stressed that this permanent nucleus will be composed only of great masterworks.

"Combining thus under one roof the most representative collection of the significant movements and trends of today and a permanent core of the finest examples of the entire modern movement, the Museum believes that its contribution to the knowledge and enjoyment of modern art will be of ever-increasing importance."

In the course of putting this new policy into effect the Museum of Modern Art terminated its agreement of 1947 with the Metropolitan Museum of Art. Though this termination will not interfere with the cooperation desirable between two institutions working in the same city it does permit them to resume complete independence in the formation of their collections.

The collection of American folk painting and sculpture and the twenty-seven modern works of art which were acquired by the Metropolitan Museum from the Museum of Modern Art under the terms of the 1947 agreement have now been transferred, physically or in title, to the older institution, with the exception of two paintings by Matisse, *Gourds* and *Interior with Violin Case*, which have been repurchased by the Museum of Modern Art.

To guide and help implement the new policy, the Chairman of the Board of Trustees, with their approval, has appointed a new committee to be known as the Policy Committee for the Museum's Collection of Masterworks. The members, appointed in March 1953, are listed opposite. The committee, concerned with long range planning, will in no way supersede the existing Committee on the Museum Collections which is involved primarily with current activities and acquisitions.

THE MRS. SIMON GUGGENHEIM FUND EXHIBITION

The Museum's change of policy was anticipated by the most important event of the year 1952, the exhibition of works bought over the previous fifteen years with funds provided by Mrs. Simon Guggenheim.

Mrs. Guggenheim had expressed the wish that the Museum would use her purchase funds to acquire works of the highest excellence. Only such works, she felt, would have permanent value and were, therefore, indispensable to the Museum. The exhibition was a report to the public of how the Museum had responded both to Mrs. Guggenheim's

wise stipulation and to her extraordinary generosity. Twenty-two paintings and sculptures were brought together and shown with the painstaking care and ample space which they so fully deserved. The exhibition, occupying the entire third floor galleries, was received with general enthusiasm over the works of art and gratitude toward their donor. The complete list of works shown and an illustration of one of the galleries may be found on the back cover.

Among the paintings included in the exhibition were two of the largest and most important recent accessions, Picasso's magnificent *Night Fishing at Antibes*, p. 26, and Umberto Boccioni's *The City Rises*, p. 20, a Futurist allegory of municipal energy. Since the exhibition, Gauguin's *Still Life with Three Puppies*, cover, and Ensor's *Masks Confronting Death*, p. 19, have been purchased with Mrs. Guggenheim's Fund, and, in addition, Gonzalez' superb wrought iron figure, p. 27, Lipchitz' cubist *Man with a Guitar* and two remarkable theme-and-variations in bronze by Matisse: the three versions of *The Back* and four versions of the head, *Jeannette*. These last are all illustrated in other recent publications of the Museum as indicated in the check-list at the end of this *Bulletin*.

DREIER AND LEWISOHN BEQUESTS

In February, 1952 the Museum exhibited in a special gallery a masterpiece by Rouault, the *Three Judges*, reproduced on the opposite page, Maillol's bronze torso, p. 6, Picasso's *Pierrot*, p. 6, and Shahn's *Violin Player*, p. 7, all four bequeathed by the late Sam A. Lewisohn, one of the Benefactors of the Museum and for many years a valued member of the Committee on the Museum Collections. Since Mr. Lewisohn's death, Mrs. Lewisohn has given a number of paintings to the Collection, including the Blume, p. 30, and the Tamayo, p. 29.

The most important bequest of works of art so far received from a source outside the Board of Trustees is the collection left to the Museum by Miss Katherine S. Dreier. Homage is paid to Miss Dreier on page 8 for her pioneering achievement as founder and President of the Société Anonyme. Her bequest, which forms a valuable and very useful addition to the Collection, will be exhibited in the third floor galleries until October 4.

OTHER ACQUISITIONS

Curiously, all three 19th century accessions, the Gauguin and Ensor mentioned above and Monet's *Poplars at Giverny, Sunrise*, were painted in the year 1888. The Museum has long needed a typical impressionist landscape. This fine Monet, p. 18, fills this need and at the same time responds to the revival of interest in the artist's later work on the part of younger painters here and abroad.

Derain's handsome *Blackfriars Bridge*, p. 18, and Dufy's *Anglers at Sunset*, p. 19, strengthened the Collection's hitherto very weak group of fauve paintings. Three gouaches by Rouault, a Valtat watercolor and Vivin's charming *Wedding*, p. 47, are other works by the French older generation.

Léger's representation was greatly enriched by four excellent paintings, including the early *Woman in Armchair*, pp. 23, 24, 9; Picasso's, by two capital works, the *Night Fishing*, already mentioned, and the imposing *Three Women at the Spring*, p. 25, as well as the *Pierrot*, p. 6, the powerful cubist *Woman in a Chair*, p. 22, and a study, p. 22, for the head of the man who escaped at the last moment from *Les Demoiselles d'Avignon*, Picasso's masterpiece of 1907.

Among the surrealist acquisitions are a Max Ernst, p. 13, a Dominguez, two Dubuffets, p. 32, and disturbing visions by the Belgian, Delvaux, p. 31, and the American, Pickens, p. 30. Dada is represented by George Grosz' savage collage, p. 28, as well as by many works in the Dreier Bequest; realism, through portraits by Freud, p. 31, Grosz, p. 28, and Albright, a landscape by Jean Ève, and a riverscape by Peter Blume, p. 30. The romantic tradition is explicit in newly acquired paintings by Edwin Dickinson, Music, Giacometti, p. 29, and Congdon, p. 33; expressionism in works by Max Weber, Kokoschka, Tamayo, p. 29, Katzman, p. 33, and the Israeli, Ardon-Bronstein.

Compositions by two of the earliest pioneers of abstract painting, Kandinsky, p. 12, and Kupka, p. 21, anticipate works by Americans of the older generation, Walkowitz, Hans Hofmann, and Stuart Davis, p. 32, the last a large and particularly brilliant canvas. Several important abstractions of a quarter of a century ago are included in the Dreier Bequest.

The great post-war tide of abstract art has continued to rise, both in Europe and America, except where direct Communist pressure has forced



ROUAULT: The Three Judges. 1913. Gouache and oil on cardboard, $29\frac{7}{8} \times 41\frac{5}{8}$ ". Sam A. Lewisohn Bequest.

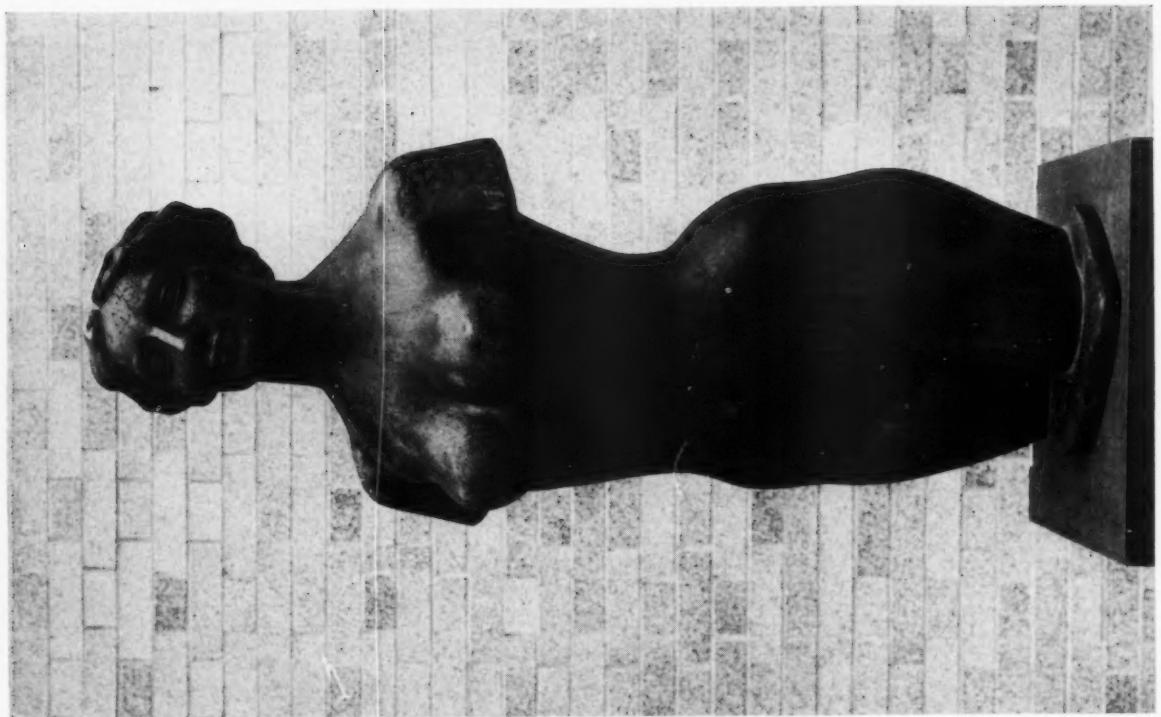
artists such as the Italian, Pizzinato, into Socialist Realism. The Frenchmen, Hartung, p. 35, and Soulages, p. 34, are among the best living European abstract painters. The movement, however, is strongest in the United States. The works by Tomlin, Rothko and Corbett added to the Collection are illustrated in Dorothy Miller's recent exhibition catalog, *15 Americans*; by Pollock and Salemme, in this *Bulletin*, p. 34 and p. 45.

More than in any previous period of comparable length, the Museum has added important sculpture to its collection. Partly as the result of Andrew Ritchie's magnificent exhibition, *Sculpture of the XXth Century*, two great classic works were acquired, Maillol's *Mediterranean* and Renoir's *Washerwoman*, both illustrated in Mr. Ritchie's book. Besides the sculptures by Matisse, Gonzalez

and Lipchitz already mentioned, are Brancusi's marble *Maiastra*, p. 8, and the original bronze of his portrait, *Mlle Pogany*, p. 21, bought directly from the sitter herself; and works by Gabo, p. 43, Pevsner, p. 12, Reder, p. 36, Moore, p. 36, Hepworth, p. 39 and the Tuscan peasant stone sculptor Alberto Sani, p. 47.

The 1952 Biennale at Venice revealed to a surprised world a remarkable group of younger British sculptors: there or in London the Museum bought pieces, pp. 40-41, by Armitage, Chadwick, Paolozzi and Reg Butler (who later won the first prize in the great competition for a monument to the Unknown Political Prisoner). Of the same generation are the Italian sculptors, Minguzzi and Fazzini, p. 37, and the Americans, Goto, p. 39 and Lassaw, p. 38.

A. H. B., Jr.



SAM A. LEWISOHN BEQUEST



ABOVE: *PICASSO*: Pierrot. 1918. Oil on canvas, $36\frac{1}{2} \times 28\frac{3}{4}$ ".

ABOVE RIGHT: *MAILLOL*: Torso of a Woman. (c. 1925.) Bronze, 40" high.

SHAHN: The Violin Player. (1947.) Tempera on plywood, 40 x 26".

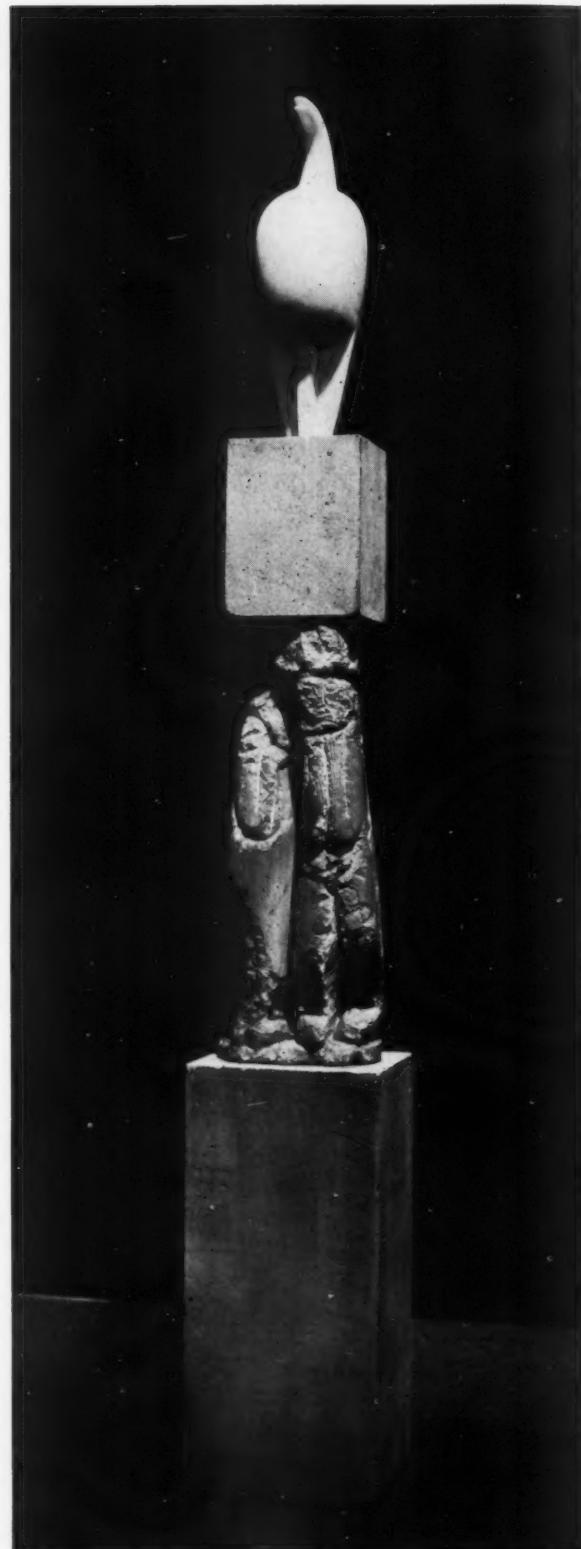
THE KATHERINE S. DREIER BEQUEST

In 1929, when the Museum of Modern Art was founded, it unwittingly took the second half of another institution's name, the *Société Anonyme—Museum of Modern Art, 1920.*

The Société Anonyme, as it was usually called, was organized in 1920 by Miss Katherine S. Dreier, Marcel Duchamp and Man Ray. Miss Dreier as the President and Mr. Duchamp as the Secretary continued in office until the Société's extensive collection was presented by them as Trustees to Yale University. Kandinsky served as 1st Vice-President from 1923 until his death in 1944. The courageous enterprises of the Société are fully recorded in *The Collection of the Société Anonyme*, Yale University Press, 1950.

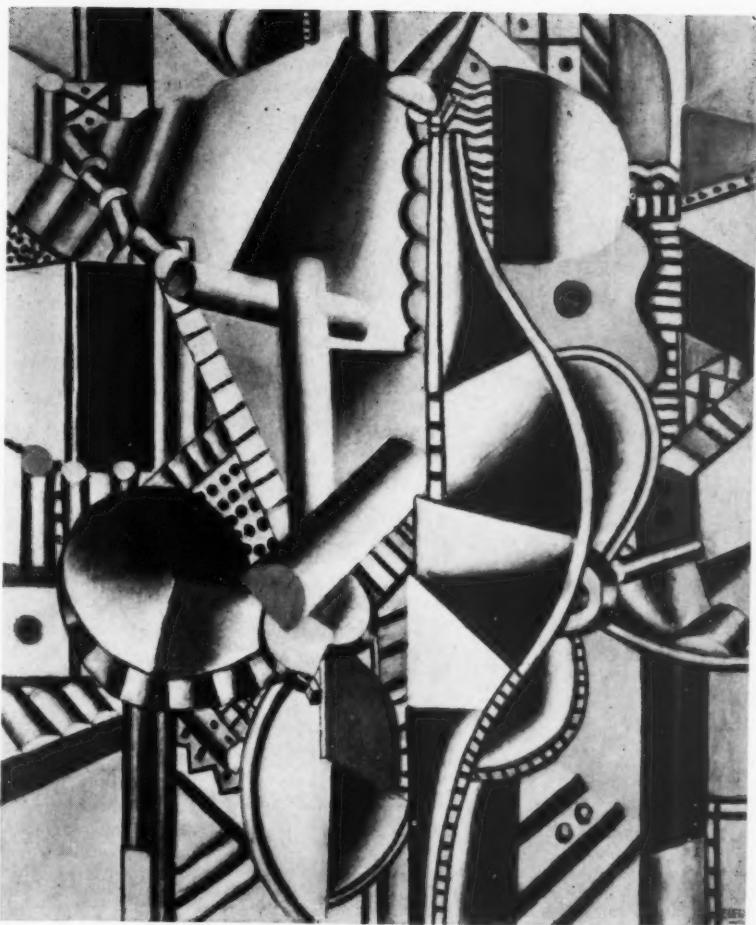
As head of the Société Anonyme, Katherine Dreier was indefatigable. She arranged exhibitions, wrote books and pamphlets, gave lectures and battled the philistines. She also collected, not only for the Société, but also for her own enjoyment. At her death in 1952 she bequeathed an important part of her own private collection to the "second" Museum of Modern Art.

The Katherine S. Dreier Bequest comprises some 102 works. As can be seen from the selection reproduced here on pages 8-17 the collection as a whole is associated with the vanguard movements of the period 1915-25—expressionism, post-cubist abstraction, dada, and surrealism—though as usual the leaders anticipate, and survive, the movements which they inspired. Brancusi, Léger, Mondrian, Pevsner, Lissitzky, Ernst are each represented by a single achievement of exceptional quality; Duchamp by an early landscape, four quasi-dada works, and designs for a chess set; Villon by two watercolors of about 1900, etchings, and an abstract painting; Campendonk by a painting on glass and many prints; Klee by a superb small oil, a drawing of the *Sturm* period and no less than seven watercolors; Kandinsky by three watercolors of 1913 and a notable oil of 1926; Schwitters by nineteen *Merz* collages, mostly small but brilliant. Other artists whose paintings are listed in this *Bulletin* are Archipenko, Baumeister, Covert, Marcoussis, Péri and Ribemont-Dessaignes. There are also drawings by Kuniyoshi, Hodler, Matta, Matisse, Puni, and Stella, a rayograph by Man Ray, and a score of prints. The Bequest will be shown until October 4.

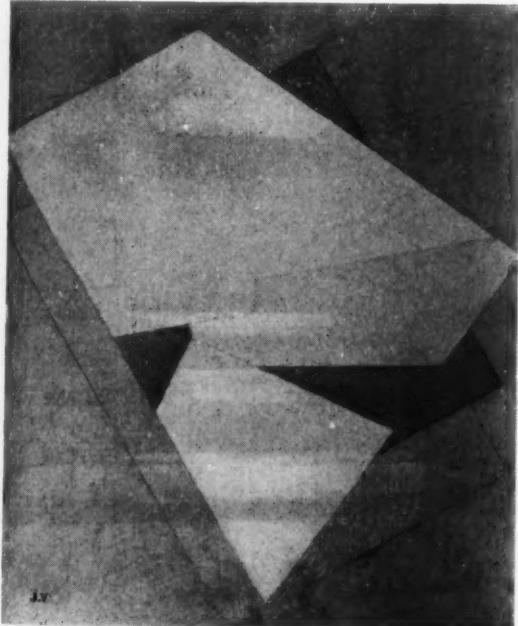


LEFT. BRANCUSI: Maiastra. (1912.)
Marble, 22" high; limestone base in three
sections, 5'10" high. Katherine S. Dreier
Bequest.

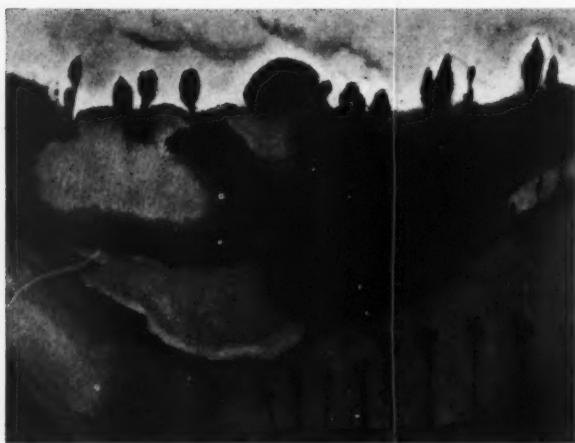
Maiastra was a legendary Rumanian bird
with miraculous powers of speech. This is
the first of Brancusi's long series of bird
forms which culminates in the various ver-
sions of the *Bird in Space*.



LÉGER: Propellers. 1918. Oil on canvas, 31 7/8 x 25 3/4". Katherine
S. Dreier Bequest.



VILLON: Color Perspective. 1922. Oil on canvas, 28 3/4 x 23 5/8".
Katherine S. Dreier Bequest.

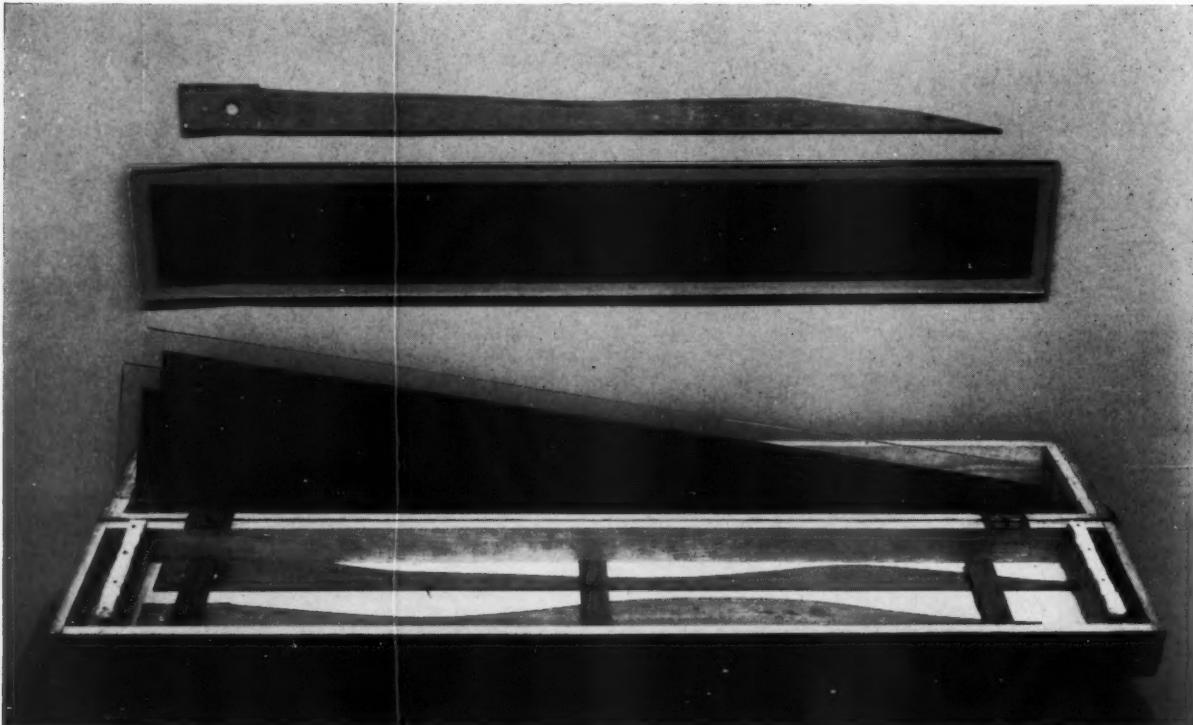


DUCHAMP: Landscape. 1911. Oil on canvas, $18\frac{1}{4}$ x $24\frac{1}{8}$ ". Katherine S. Dreier Bequest.

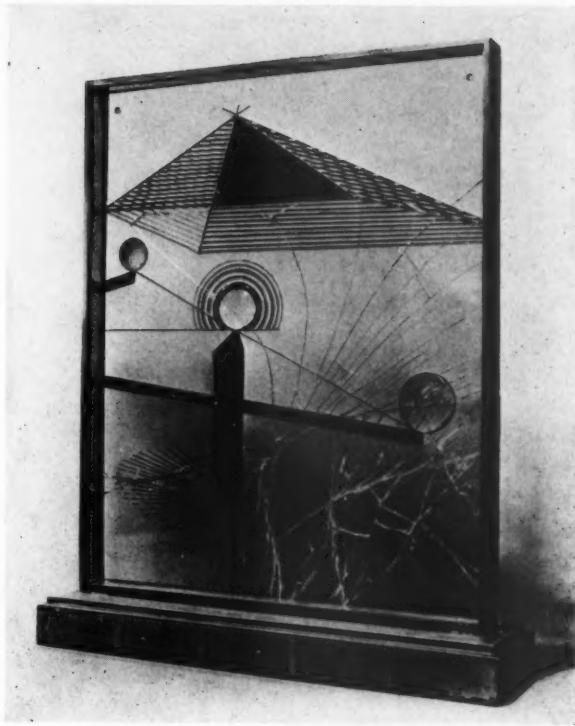
Marcel Duchamp won lasting fame in this country as the painter of the *Nude Descending a Staircase* exhibited at the "Armory Show" of 1913 in New York. In that same year he gave up painting easel pictures and devoted his highly ingenious and original talents to the exploration of new fields in art and esthetics. The *3 stoppages étalon* records a famous experiment in "anti-artistic" or "proto-dada" irony performed three years before the dada movement began in 1916. It consists in three glass panels on each of which is glued a white thread, and three wooden strips, or meter-sticks, each cut to correspond to the curve of one of the threads. The six pieces are shown below partly in their box, partly displayed on the wall.

On the back of each of the glass panels Duchamp has written: "*Un mètre de fil droit, horizontal, tombé d'un mètre de haut*" (One meter of taut thread, horizontal, dropped from the height of a meter).

DUCHAMP: 3 stoppages étalon. 1913-14. Three threads glued on three glass panels $49\frac{1}{2}$ x $7\frac{1}{4}$ " each; three flat wooden strips averaging $44\frac{1}{4}$ " in length. Katherine S. Dreier Bequest.



DUCHAMP: To be looked at with one eye, close to, for almost an hour. 1918. Oil paint, collage, etc., on glass, 20 $\frac{1}{8}$ " high x 16 $\frac{1}{8}$ " wide x 1 $\frac{3}{8}$ " deep. Katherine S. Dreier Bequest.



DUCHAMP: Fresh Widow. 1920. Miniature French window, wood frame and eight panes of glass covered with leather, 30 $\frac{1}{2}$ x 17 $\frac{5}{8}$ ". Katherine S. Dreier Bequest.

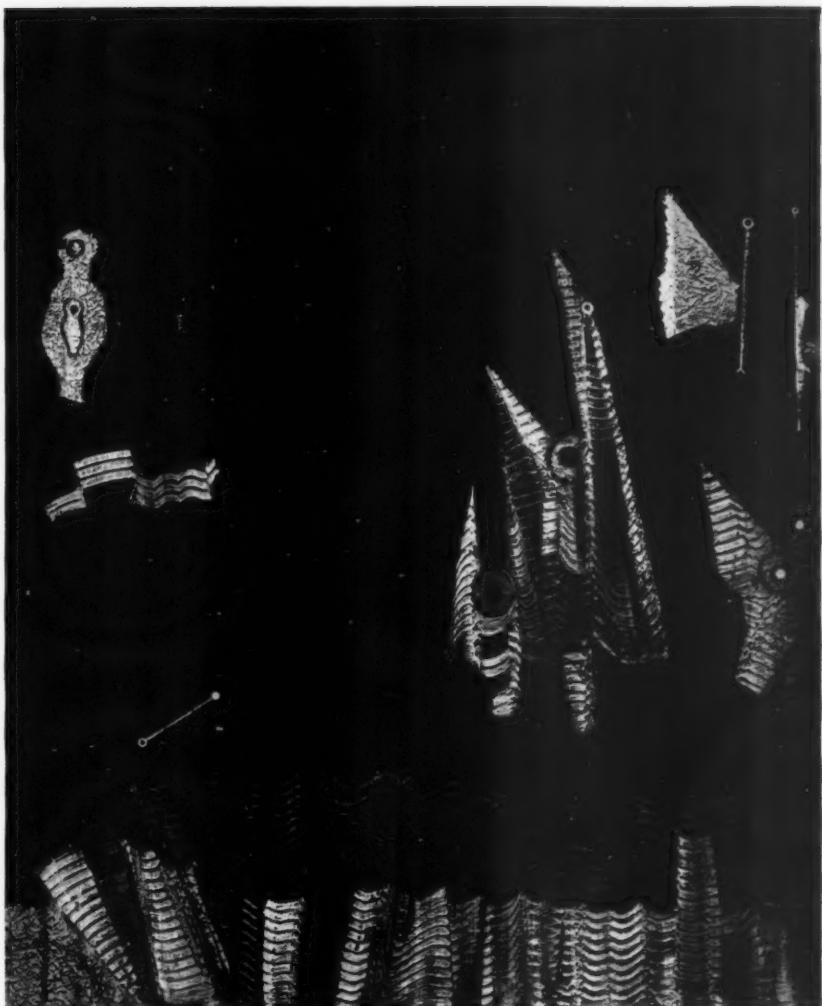
The *Fresh Widow*, left, is a dada object named by dropping the letter "n" from the words "French" and "window." The black Morocco leather panes, the blue-green framing and mullions, and the miniature scale give the *Fresh Widow* a curious elegance. It is signed with Duchamp's pseudonym, ROSE SELAVY.

PEVSNER: Torso. (1924-26.) Plastic and copper, 29½" high. Katherine S. Dreier Bequest.



KANDINSKY: Study for Painting with White Form. 1913. Watercolor, 10⅞ x 15". Katherine S. Dreier Bequest.

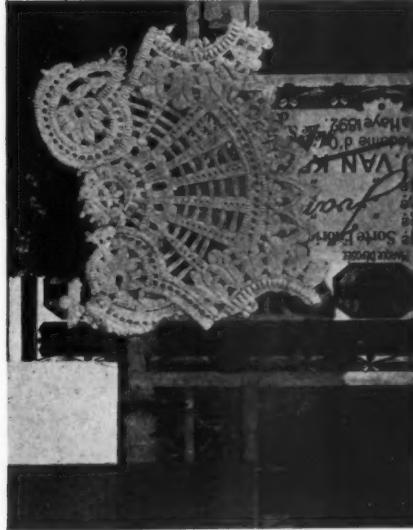
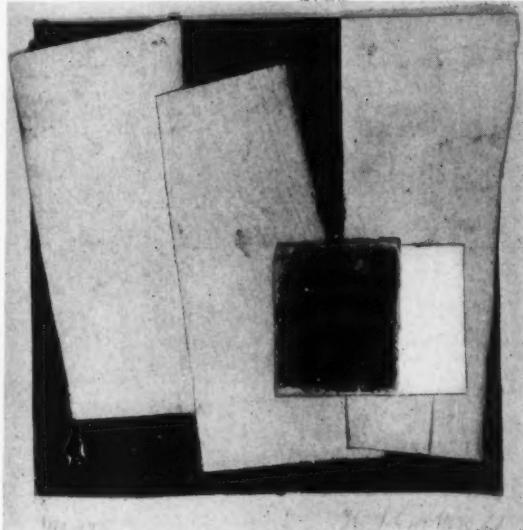
ERNST: *Illusion*. (1929.) Oil on canvas, $31\frac{3}{4} \times 25\frac{1}{4}$ ". Katherine S. Dreier Bequest.

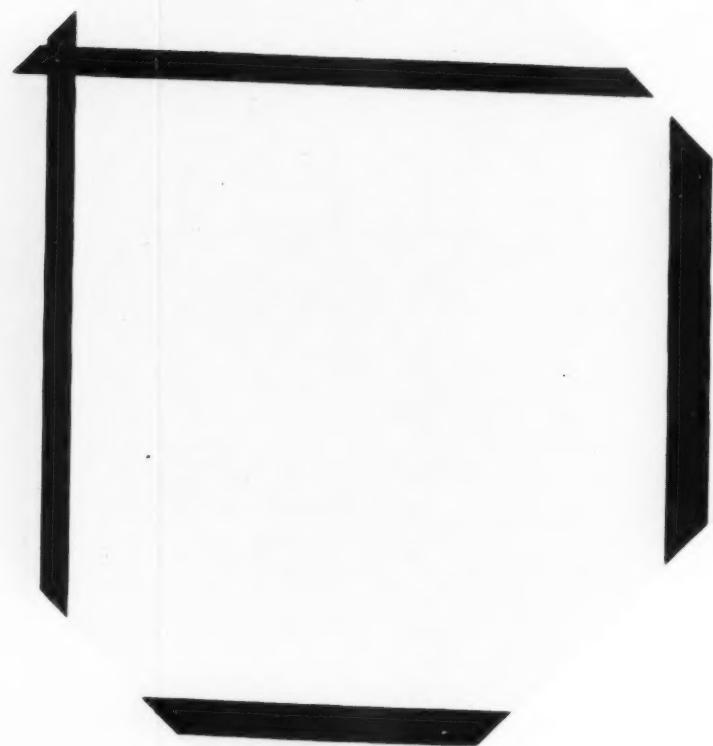


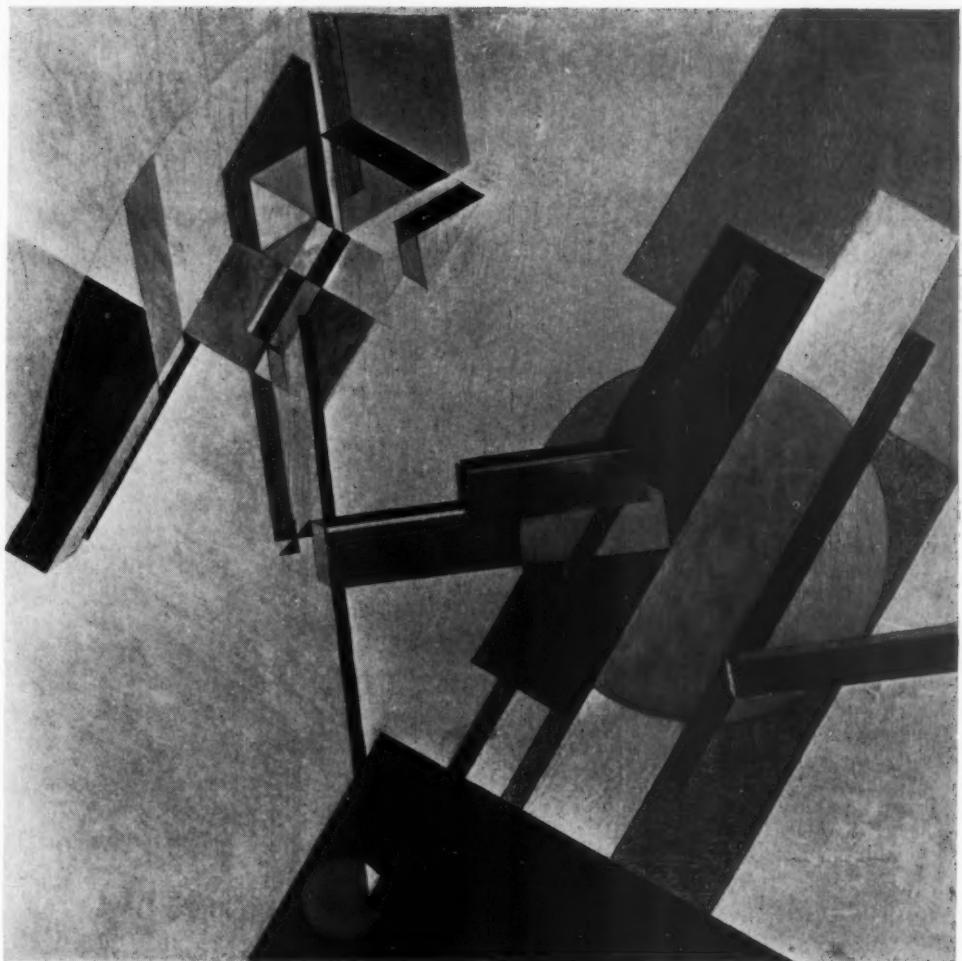
BELOW. SCHWITTERS: *Merz 448*: Moscow, 1922. Collage of cardboard and wood, $6 \times 6\frac{1}{4}$ ". Katherine S. Dreier Bequest.

BELOW RIGHT. SCHWITTERS: *Merz*: [with paper lace]. 1925. Collage of colored paper, paper lace, paper top of cigarette box, $4\frac{3}{8} \times 3\frac{3}{8}$ ". Katherine S. Dreier Bequest.

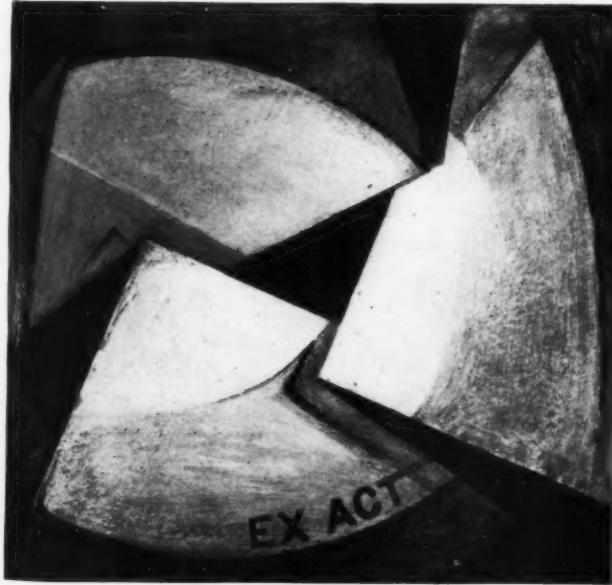
"MERZ" according to the artist is a term invented by him and "stands for freedom from all fetters. . ." "Freedom," he adds, "is not lack of restraint, but the product of strict artistic discipline."





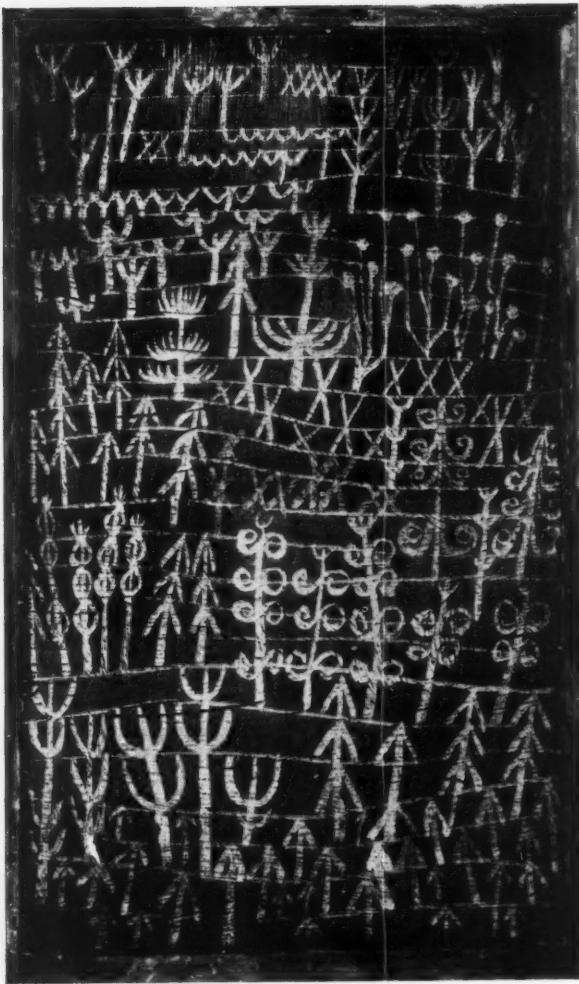


LISSITZKY: Proun 19D. (1922?) Gesso, oil, collage, etc., on plywood, $38\frac{3}{8} \times 38\frac{1}{4}$ ". Katherine S. Dreier Bequest.

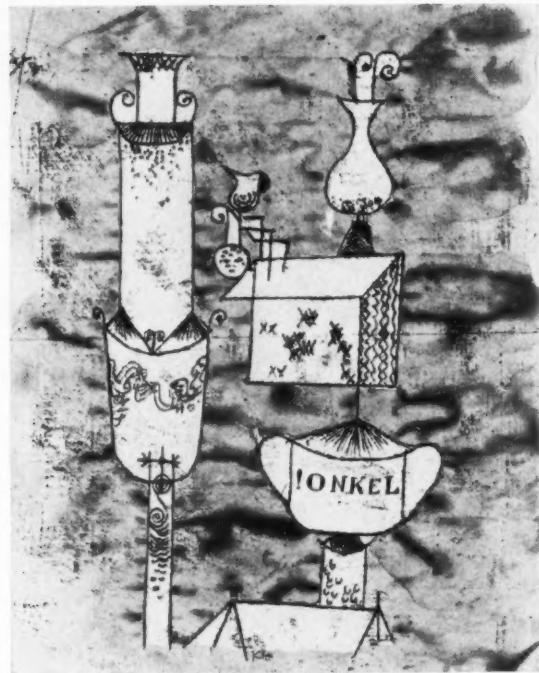


LEFT. COVERT: Ex Act. 1919. Oil on plywood and cardboard relief, $23\frac{1}{4} \times 25\frac{1}{4}$ ". Katherine S. Dreier Bequest.

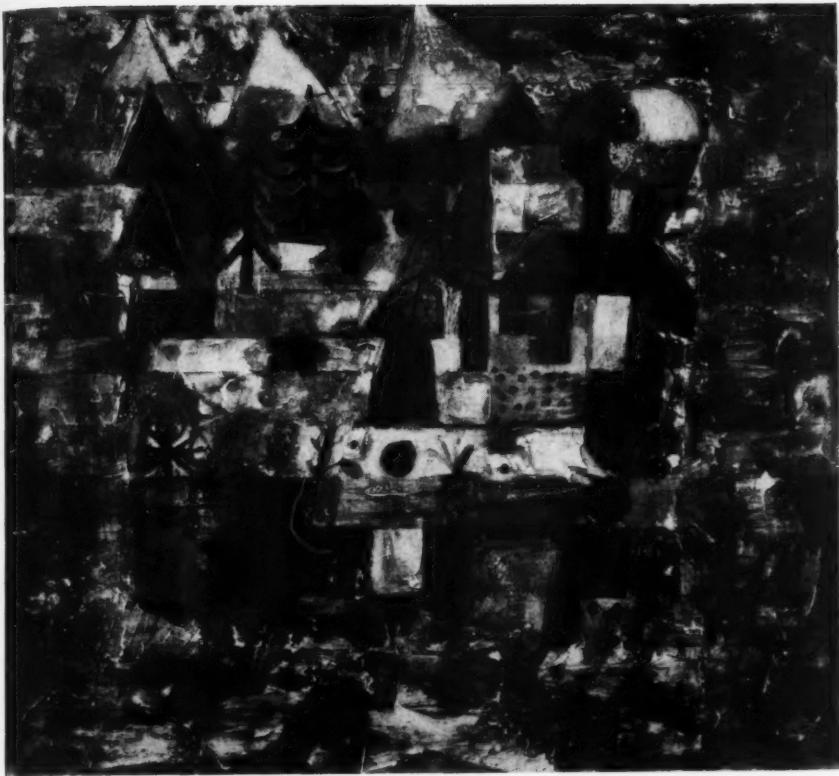
OPPOSITE PAGE. MONDRIAN: Painting I, 1926. Oil on canvas, $44\frac{3}{4} \times 44$ " on the diagonals. Katherine S. Dreier Bequest.



KLEE: Flower Garden. 1924. Watercolor and gouache, $14\frac{7}{8} \times 8\frac{3}{8}$ " (without margins). Katherine S. Dreier Bequest.



KLEE: Urn Collection. 1922. Watercolor on transfer drawing, $10\frac{7}{8} \times 8\frac{1}{2}$ ". Katherine S. Dreier Bequest.



KLEE: Village in the Greenwood. 1922. Oil on card-board, $17\frac{7}{8}$ x $20\frac{1}{8}$ ". Katherine S. Dreier Bequest.



CAMPENDONK: Mystical Crucifixion. (c. 1920.)
Oil on glass, $17\frac{1}{2}$ x 15 ". Katherine S. Dreier Bequest.



a



b



c

a MONET: *Poplars at Giverny, Sunrise*.
(1888.) Oil on canvas, 29½ x 36½".
Gift of Mr. and Mrs. William B. Jaffe.

d



b DERAIN: *Blackfriars Bridge, London*.
(1906.) Oil on canvas, 26 x 39". Gift of
Mr. and Mrs. Charles Zadok.

c ENSOR: *Masks Confronting Death*.
1888. Oil on canvas, 32 x 39½". Mrs.
Simon Guggenheim Fund.

d DUFY: *Anglers at Sunset*. (c. 1907.)
Oil on canvas, 21½ x 25½". Gift of
Mr. and Mrs. Charles Zadok.

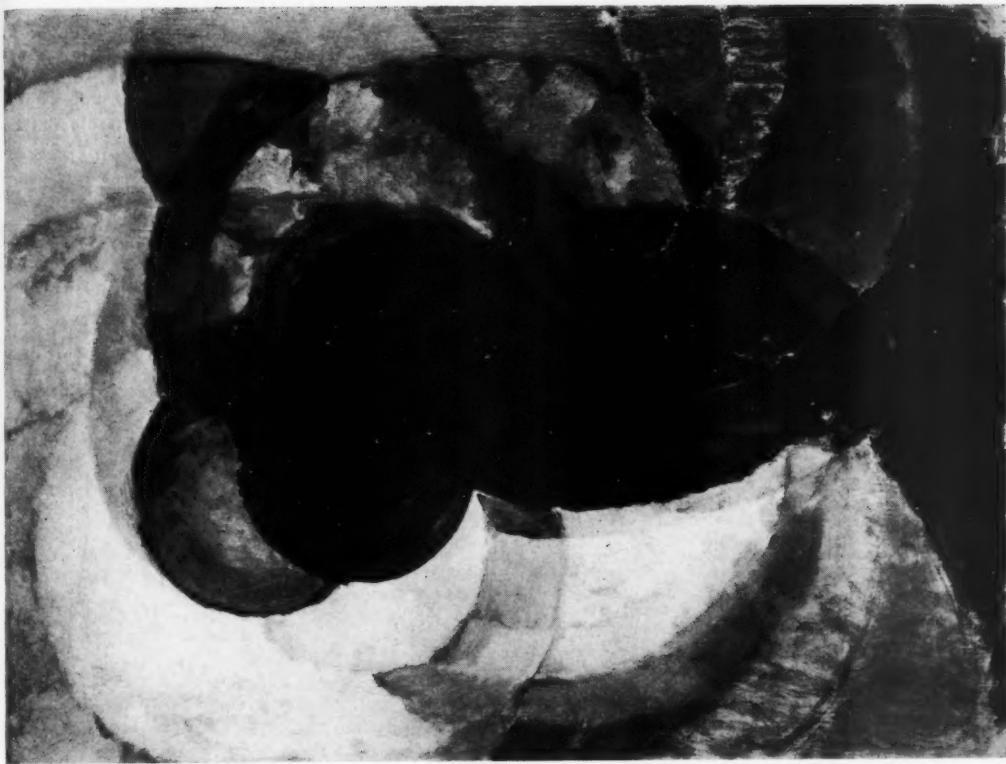


BOCCIONI: *The City Rises*. (1910.) Oil on canvas, $6'6\frac{1}{2}'' \times 9'10\frac{1}{2}''$. Mrs. Simon Guggenheim Fund. Umberto Boccioni was the leader of the original group of Italian Futurist artists, organized in 1910. The city celebrated here is Milan.

BOCCIONI: The City Rises. (1910.) Oil on canvas, 6'6½" x 9'10½". Mrs. Simon Guggenheim Fund. Umberto Boccioni was the leader of the original group of Italian Futurist artists, organized in 1910. The city celebrated here is Milan.



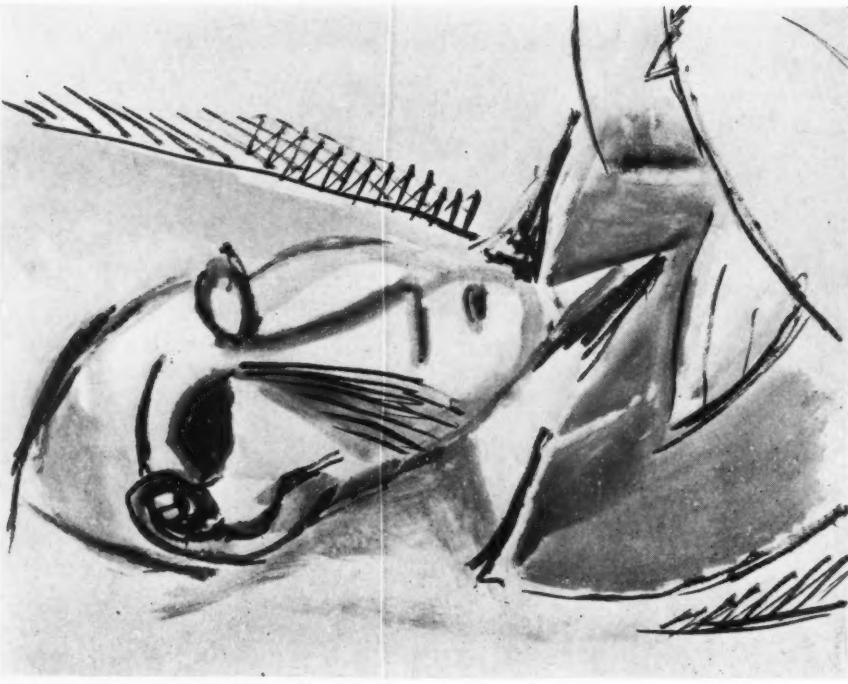
BRANCUSI: Mlle Pogany. (1913.) Bronze, 17¼" high. Acquired through the Lillie P. Bliss Bequest. Purchased from Mlle Margit Pogany herself, who commissioned the portrait in 1911. She now lives in Australia.



KUPKA: Red and Blue Disks. 1911-12. Oil on canvas, 39¾" x 28¾". Purchase Fund. Though the painter is still little known, this is probably one of the first entirely abstract pictures painted in France.



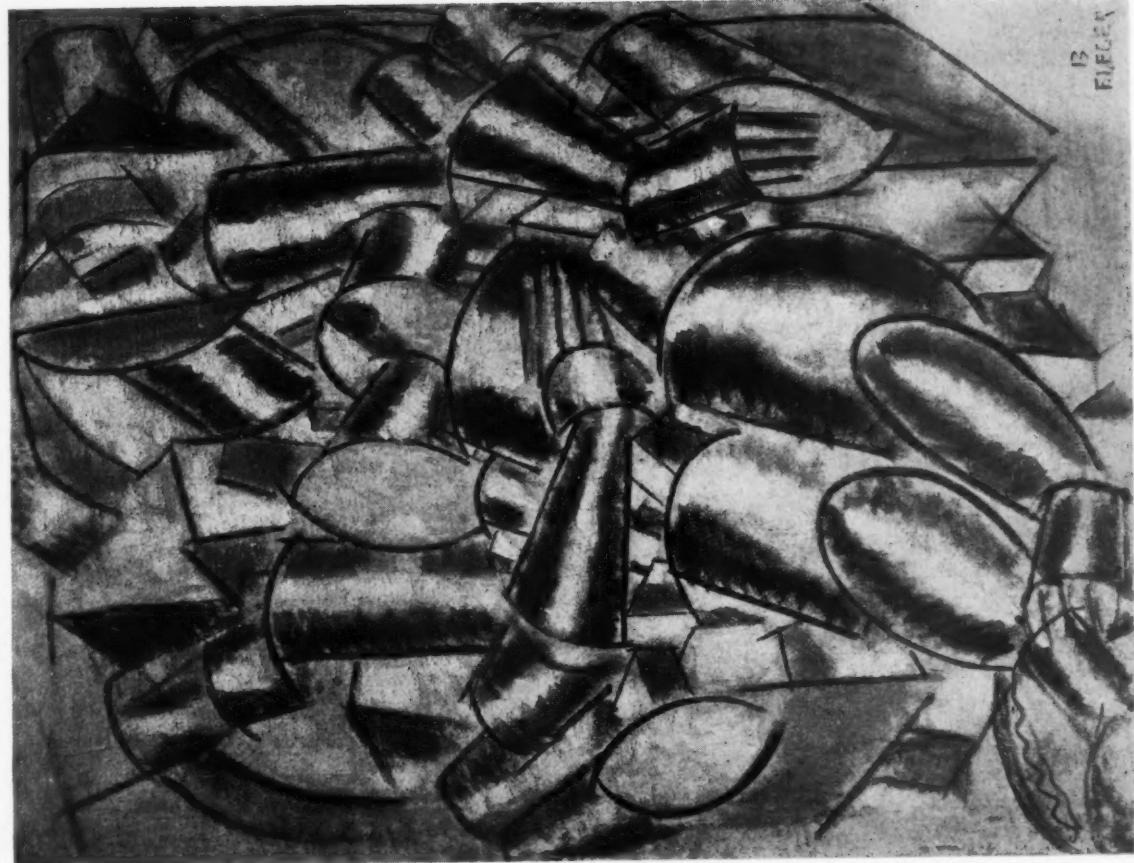
PICASSO: Man's Head. (1907.) Watercolor, $23\frac{3}{4} \times 18\frac{1}{2}$ ". A Conger Goodyear Fund. A study for the head of the man who enters from the left, carrying a skull, in the early composition studies for *Les Demoiselles d'Avignon*, 1907. Cf. Picasso: *50 Years of His Art*, Museum of Modern Art, New York, 1946, p. 56.



PICASSO: Woman in a Chair. (1909.) Oil on canvas, $28\frac{3}{4} \times 23\frac{5}{8}$ ". Gift of Mr. and Mrs. Alex L. Hillman.

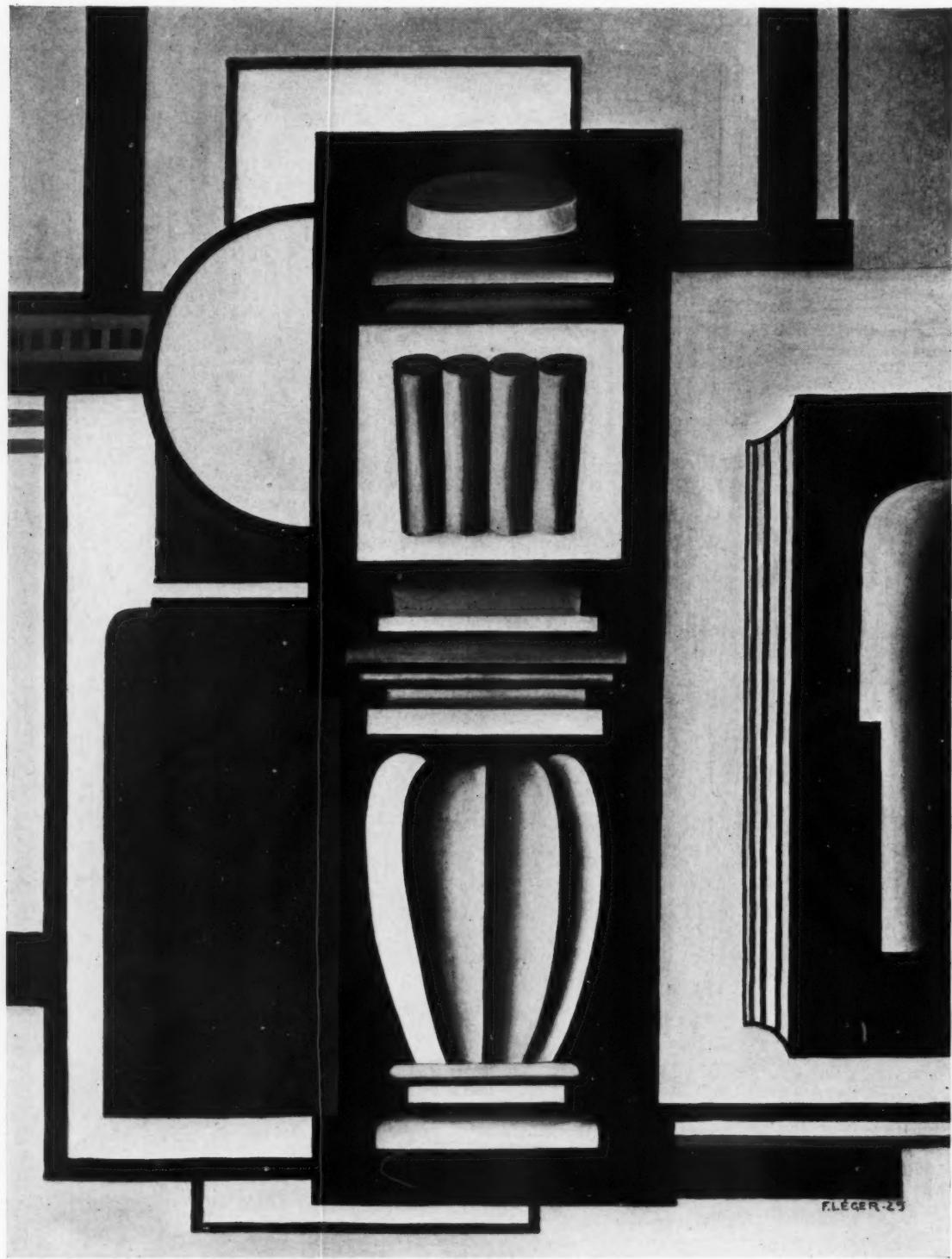


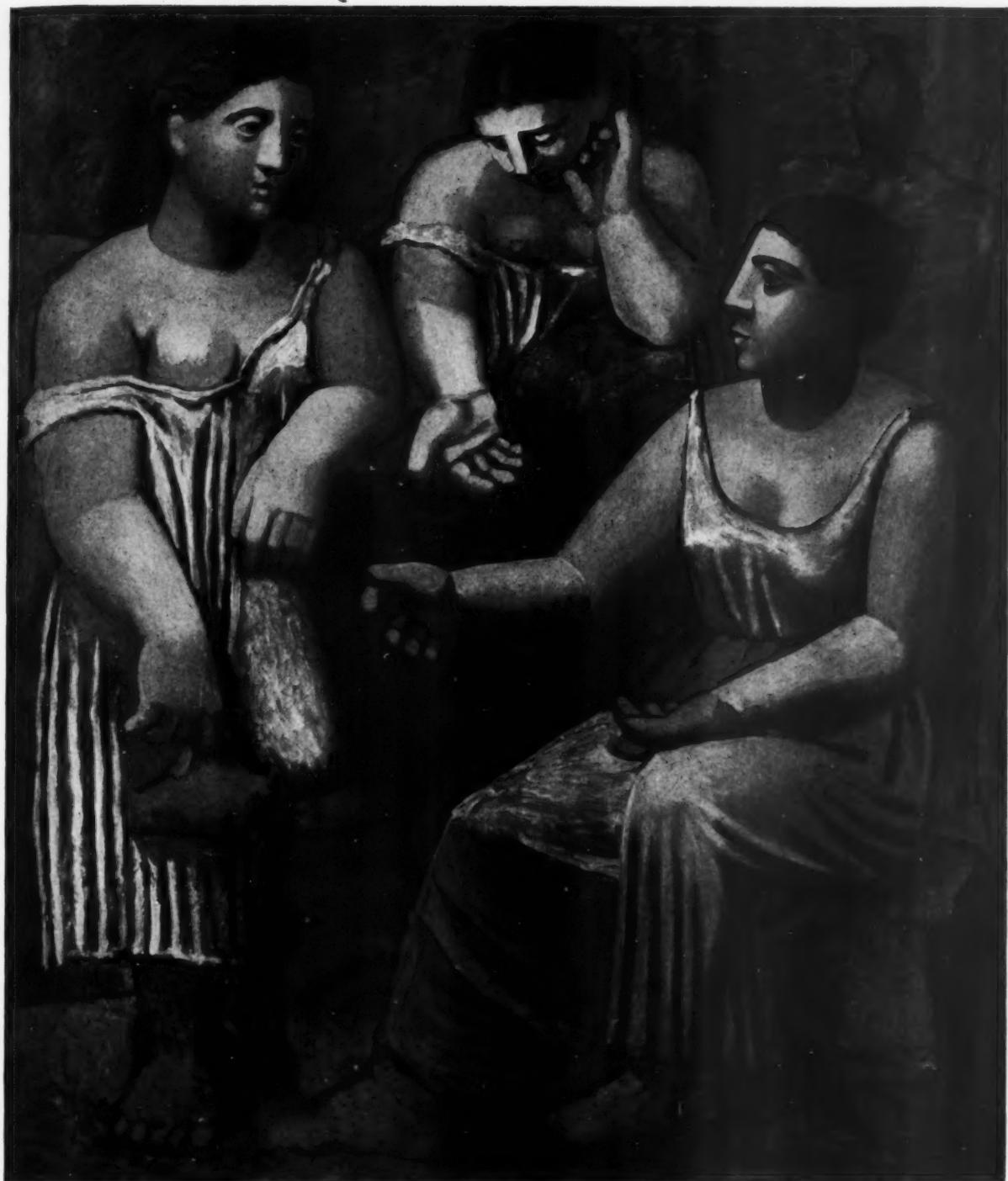
LÉGER: *The City (Study)*. 1919. Oil on canvas, $36\frac{1}{4} \times 28\frac{3}{8}$ ". Acquired through the Lillie P. Bliss Bequest. A study for the central part of the large composition, *The City*, now in the Philadelphia Museum of Art.



LÉGER: *Woman in Armchair*. 1913. Oil on burlap, $51 \times 38\frac{1}{8}$ ". Gift of Mr. and Mrs. Peter A. Rübel.

LÉGER: The Baluster. 1925. Oil on canvas, 51 x 38½". Mrs. Simon Guggenheim Fund.



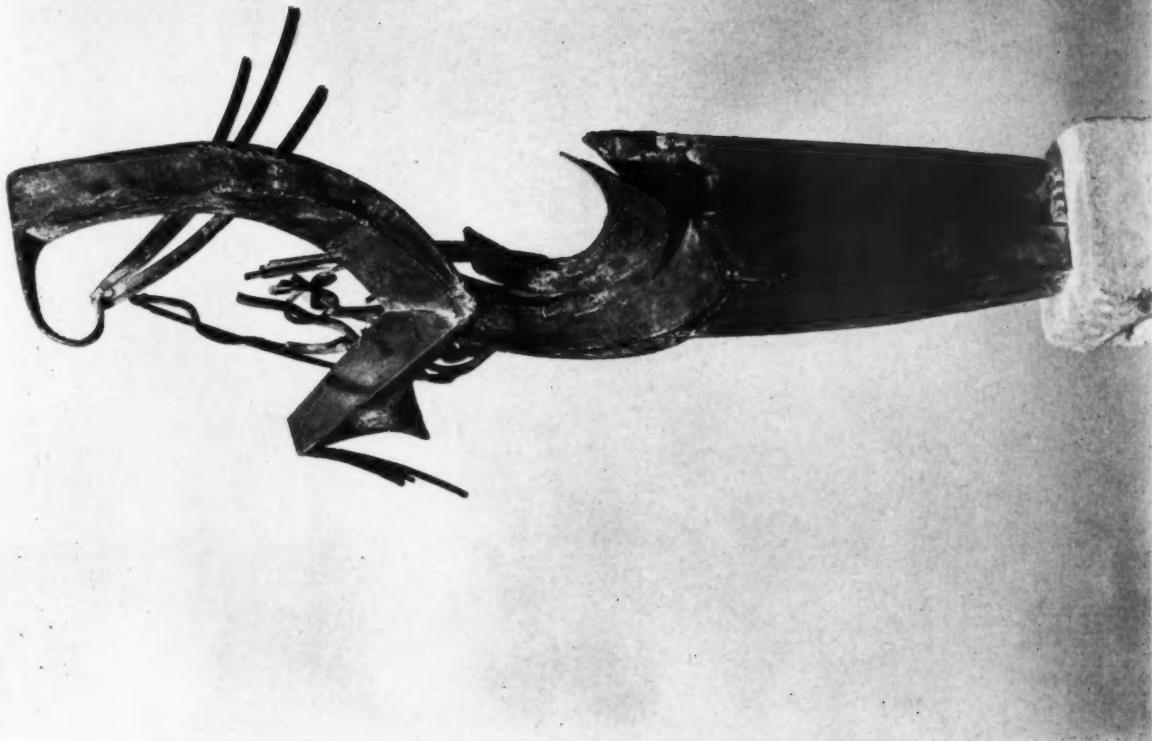


PICASSO: Three Women at the Spring. 1921. Oil on canvas, 6'8 $\frac{1}{4}$ " x 5'8 $\frac{1}{2}$ ". Gift of Mr. and Mrs. Allan D. Emil.



ABOVE. PICASSO: Night Fishing at Antibes. (August, 1939.)
Oil on canvas, 6'9" x 11'4". Mrs. Simon Guggenheim Fund.

At the right a couple of girls with a bicycle stand on a stone jetty watching two fishermen in a boat. In the background at the left are the dark houses and towers of the town. The deep tones of the night are disturbed by a yellow moon, lanterns, bright fish and the blue-and-white jersey of the fisherman with the four-tined spear.



GONZALEZ: Woman Combing Her Hair. (1936.) Wrought iron,
52" high. Mrs. Simon Guggenheim Fund.



GROSZ: The Poet Max Hermann-Neisse. 1927. Oil on canvas, $23\frac{3}{8} \times 29\frac{1}{8}$ ". Purchase Fund. A study for the larger and more complete portrait of the German poet, formerly in the Mannheim museum but purged during the Nazi regime as "Kunstbolschewismus."

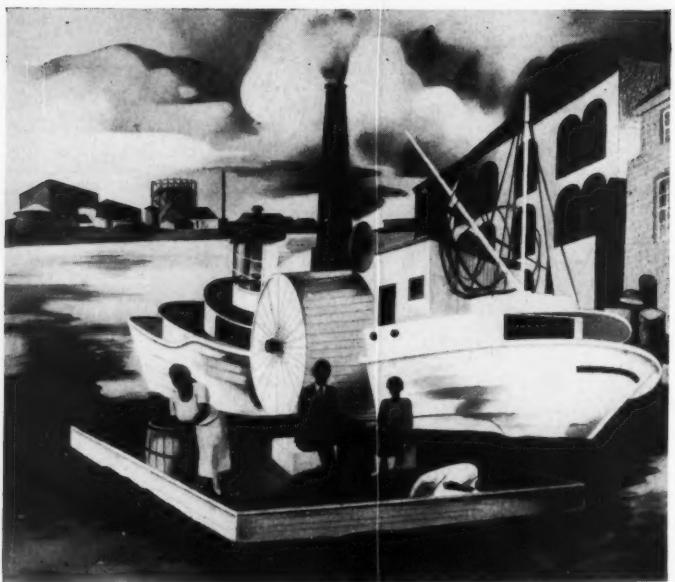
GROSZ: The Engineer Heartfield. (1920.) Watercolor and collage, $16 \times 11\frac{1}{4}$ " (without margins). Gift of General A. Conger Goodyear.



TAMAYO: Melon Slices. 1950. Oil on canvas, $39\frac{3}{8} \times 31\frac{3}{4}$ ". Gift of Mrs. Sam A. Lewisohn.



GIACOMETTI: The Artist's Mother. 1950. Oil on canvas, $34\frac{5}{8} \times 23\frac{1}{2}$ ". Acquired through the Lillie P. Bliss Bequest.



BLUME: *The Boat*. (1929.) Oil on canvas, $20\frac{1}{8}$ x $24\frac{1}{8}$ ". Gift of Mrs. Sam A. Lewisohn.



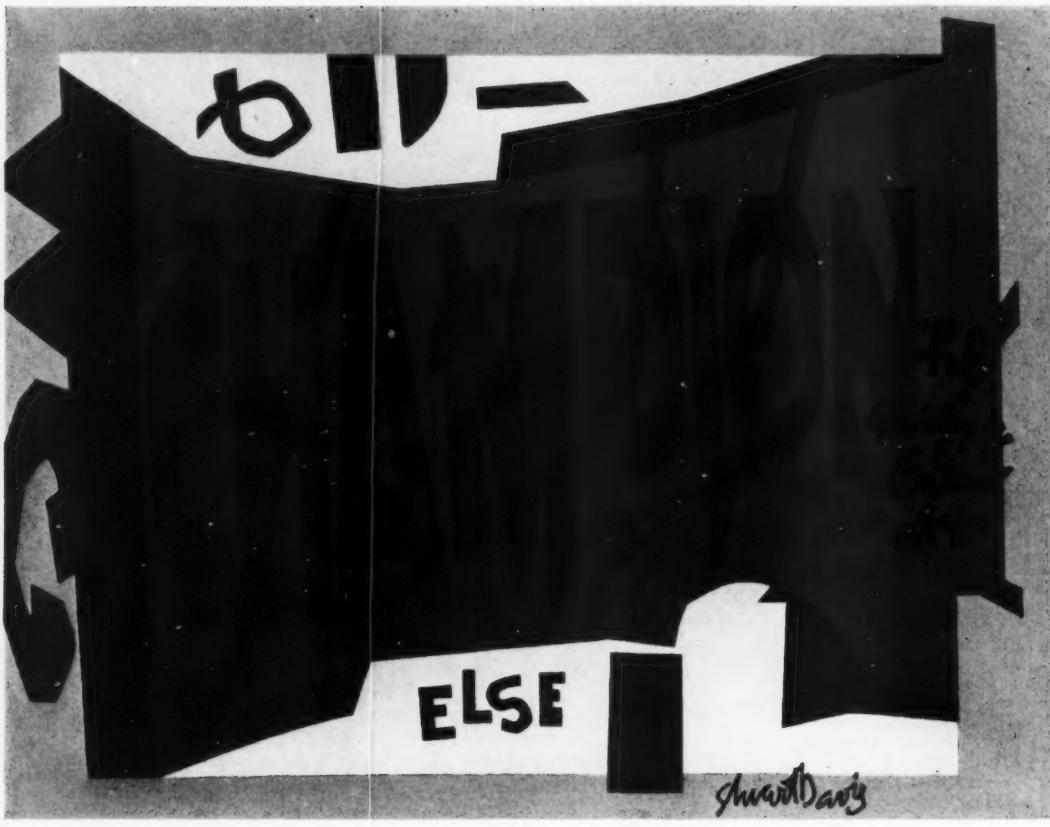
PICKENS: *Carnival*. 1949. Oil on canvas, $54\frac{5}{8}$ x $40\frac{3}{8}$ ". Gift of Lincoln Kirstein.



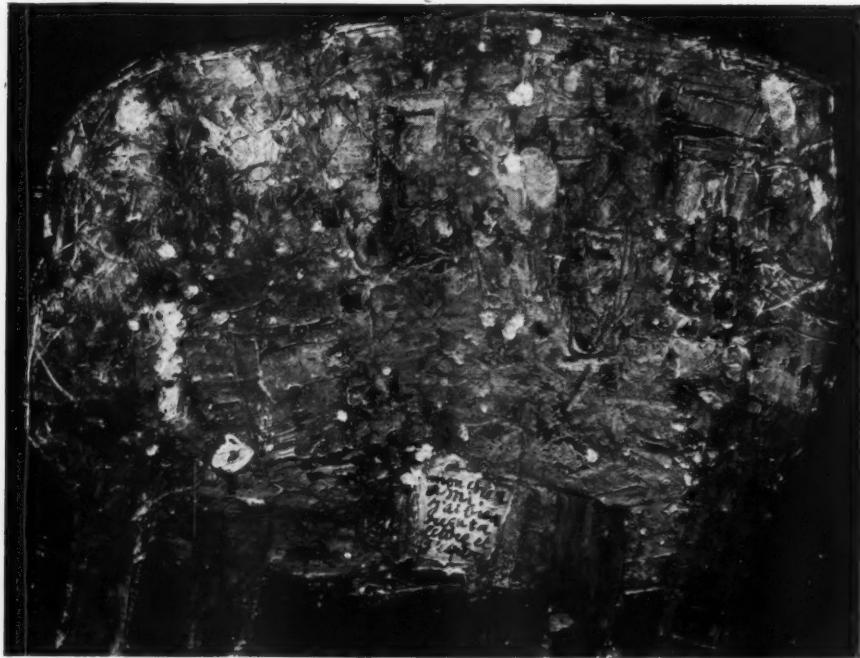
DELVAUX: Phases of the Moon. 1939. Oil on canvas, 55 x 63".
Purchase Fund.



FREUD: Woman with a Daffodil. 1945. Oil on canvas, 9 3/8 x 5 5/8".
Purchase Fund.



DAVIS: *Visa*. 1951. Oil on canvas, 40 x 52". Gift of Mrs. Gertrud A. Mellon.



DUBUFFET: *Work Table*. 1952. Swedish putty on composition board, 35 $\frac{5}{8}$ x 47 $\frac{7}{8}$ ". Gift of Mr. and Mrs. Ralph F. Colin.

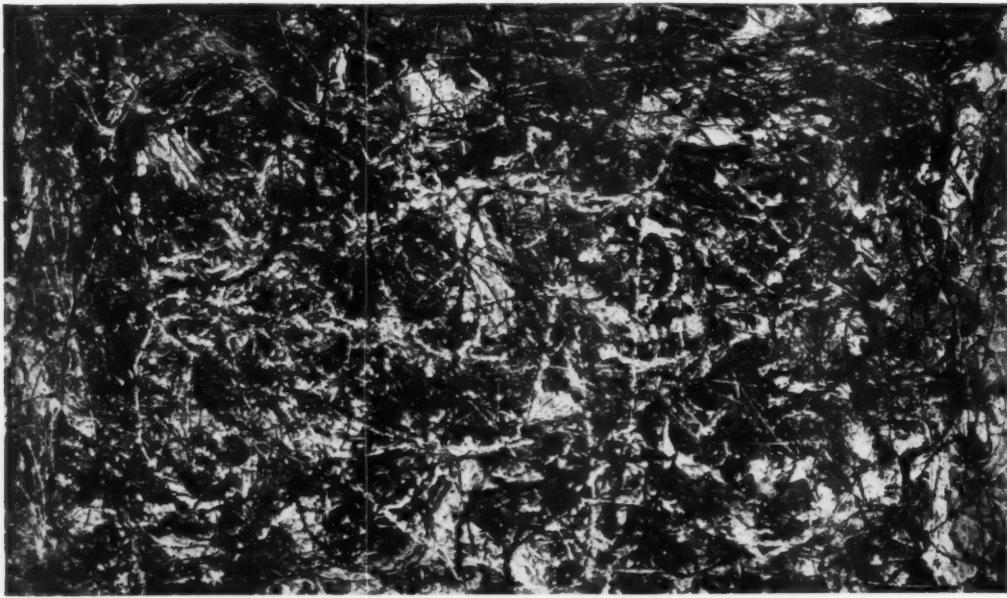
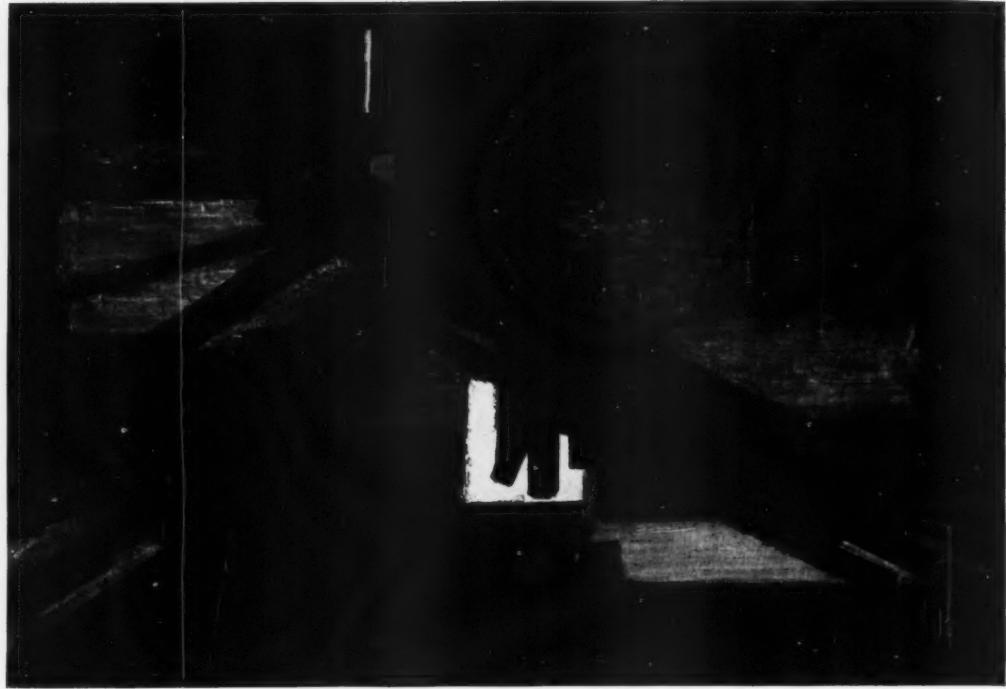
CONGDON: Piazza, Venice,
No. 12. 1952. Oil on compo-
sition board, 49 x 56". Gift
of Peggy Guggenheim.



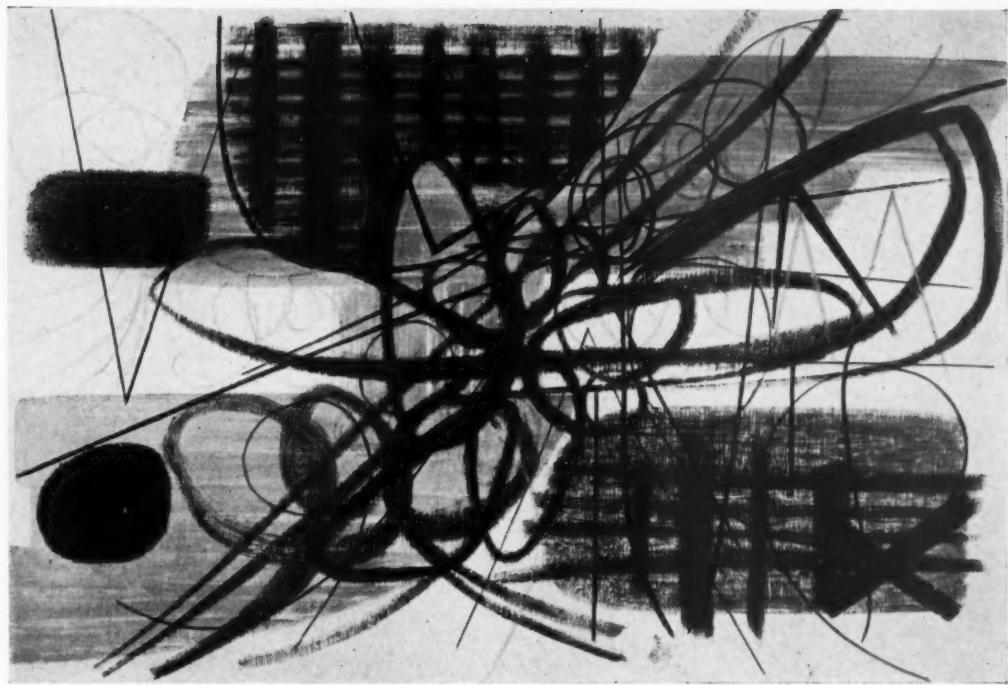
KATZMAN: The Seine.
(1949.) Oil on canvas, 37½
x 63". Gift of Mr. and Mrs.
Hugo Kastor.



SOULAGES: January 10, 1951. Oil on burlap, $57\frac{1}{2} \times 38\frac{1}{4}$ ". Acquired through the Lillie P. Bliss Bequest.

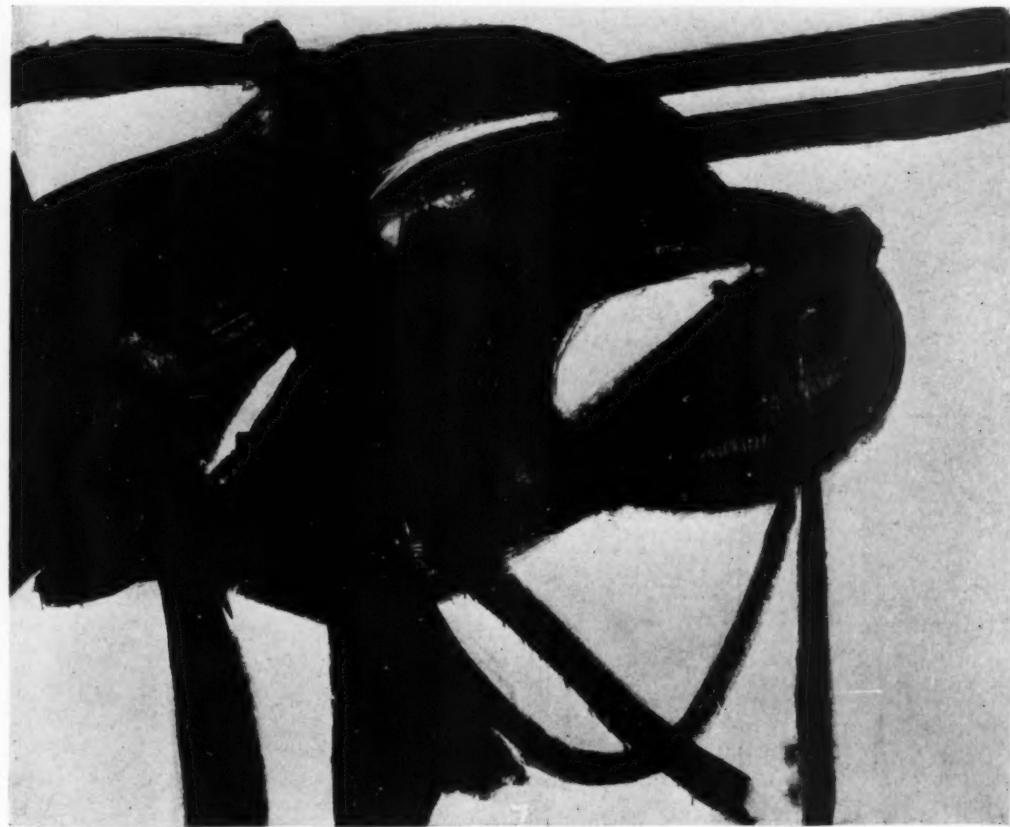


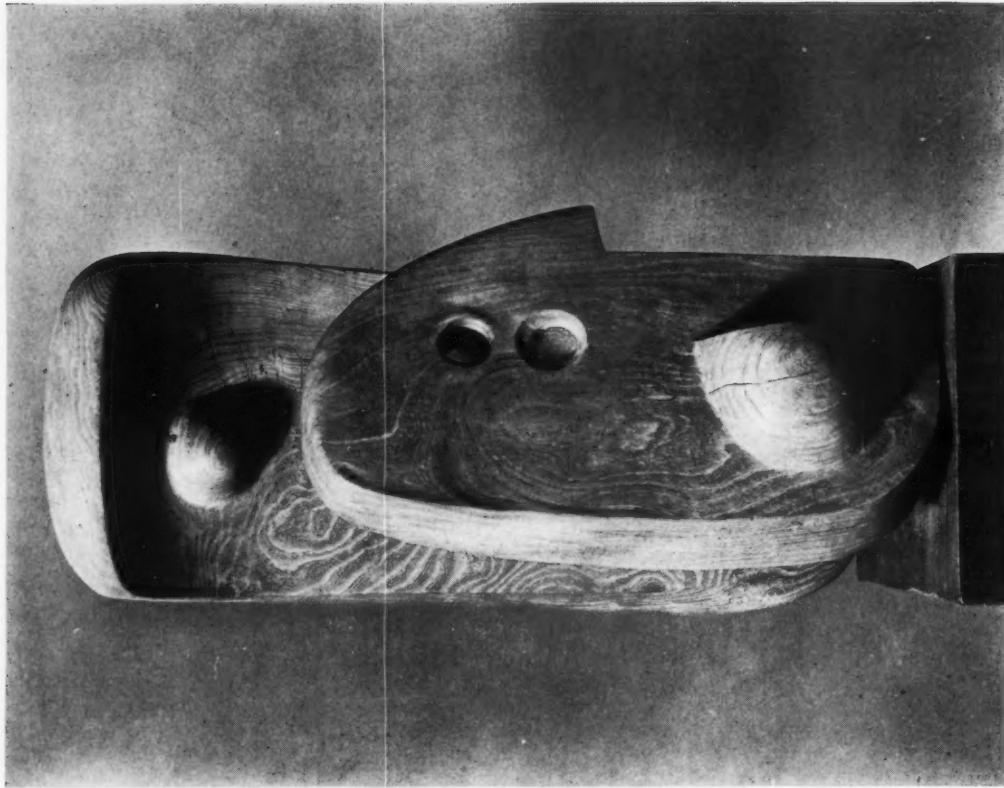
POLLOCK: Full Fathom Five, 1947. Oil, etc., on canvas, $50\frac{7}{8} \times 30\frac{1}{8}$ ". Gift of Peggy Guggenheim.



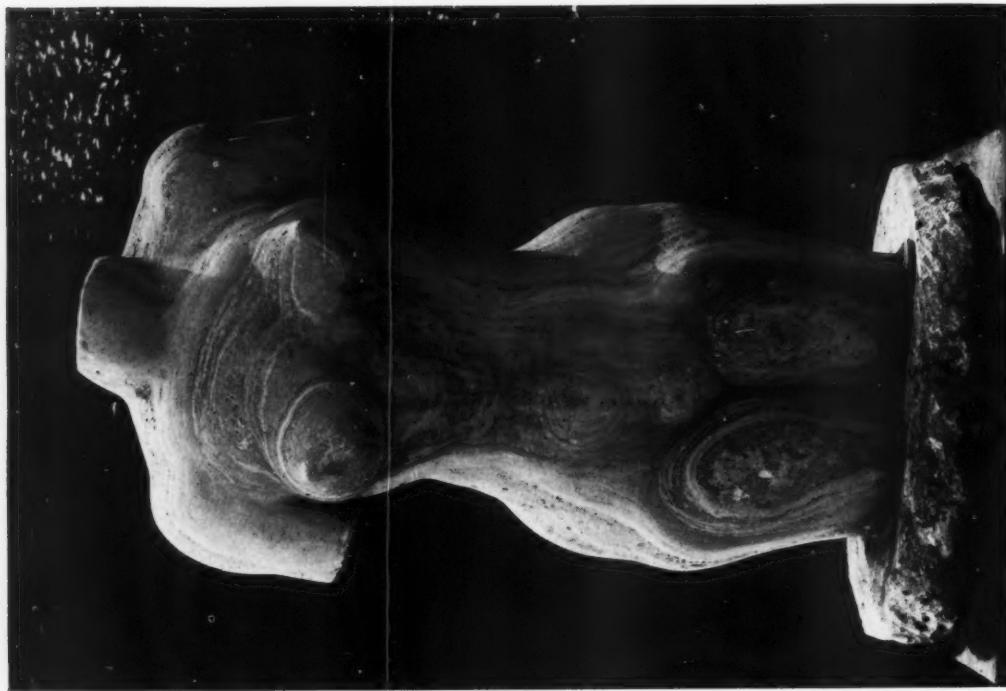
HARTUNG: Painting. 1948. Oil on canvas, $38\frac{1}{4} \times 57\frac{1}{2}$ ". Gift of John L. Senior, Jr.

KLINE: Chief. (1950.) Oil on canvas, $58\frac{3}{8} \times 73\frac{1}{2}$ ". Gift of Mr. and Mrs. David M. Solinger.

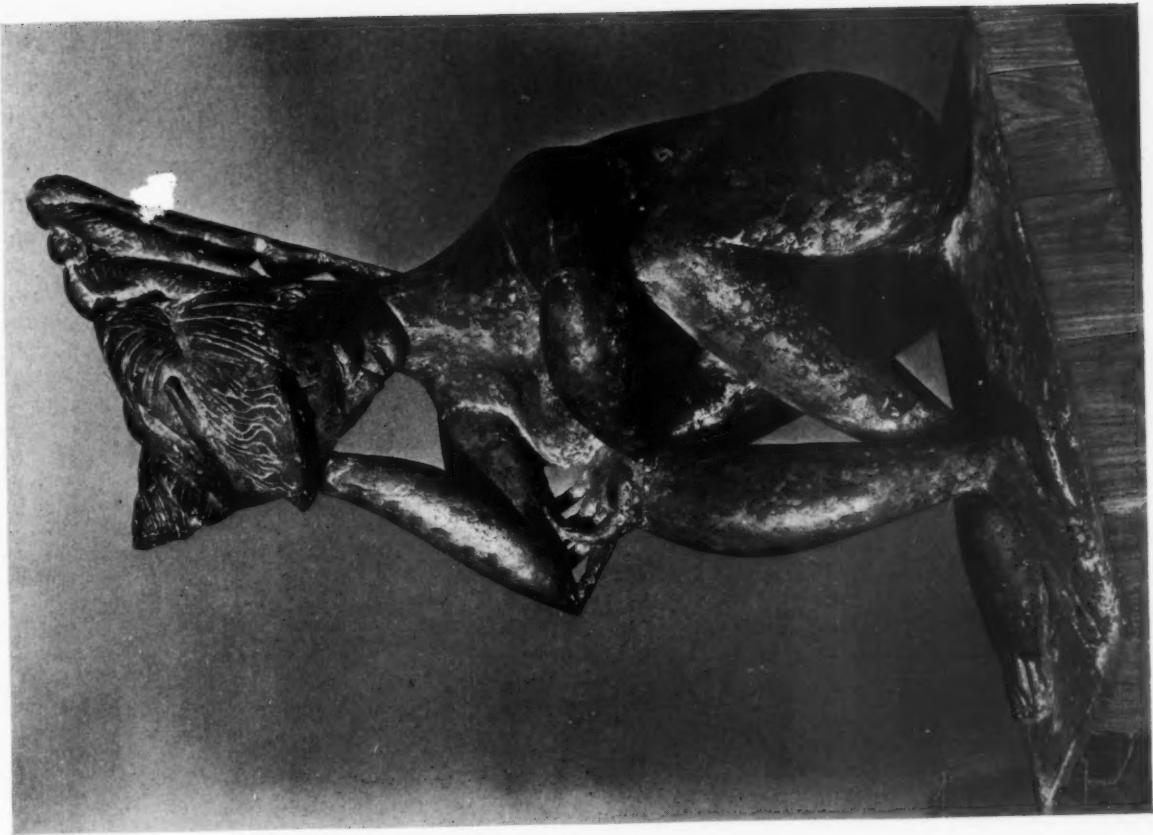




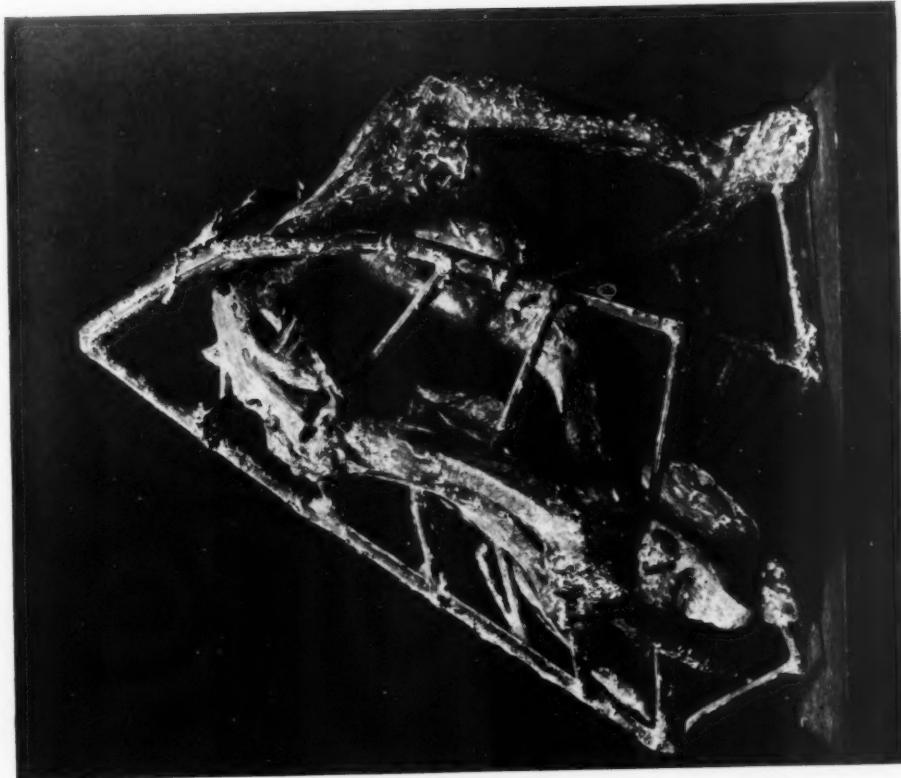
MOORE: Mother and Child. (1938.) Elmwood, $30\frac{3}{8}$ " high. Acquired through
the Lillie P. Bliss Bequest.



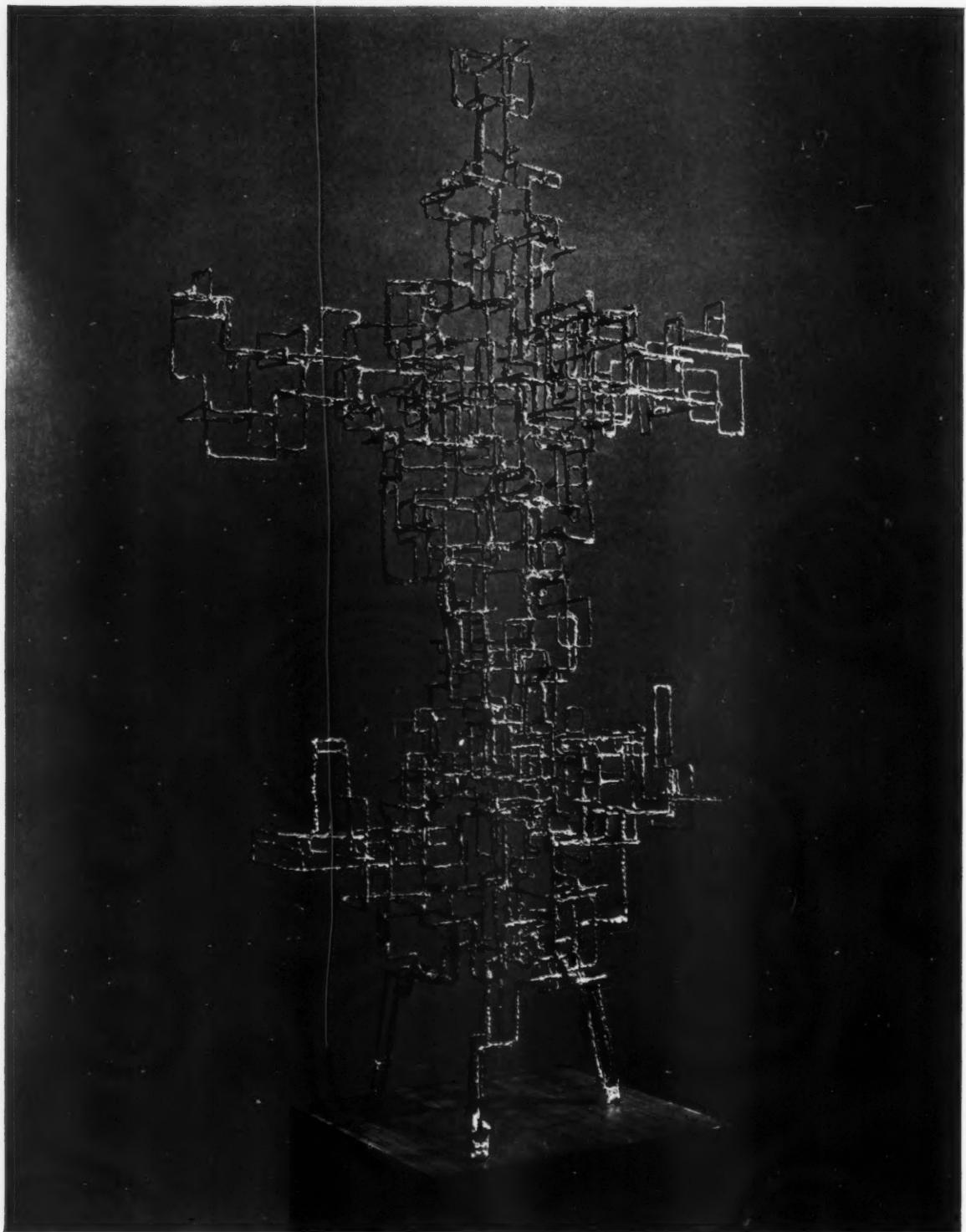
REDFER: Torso. (1938.) French limestone, 45" high. Gift of J. van
Straaten.



MINGUZZI: Dog among Reeds. (1951.) Bronze, 27 $\frac{1}{8}$ " high. Aristide Maillol Fund.

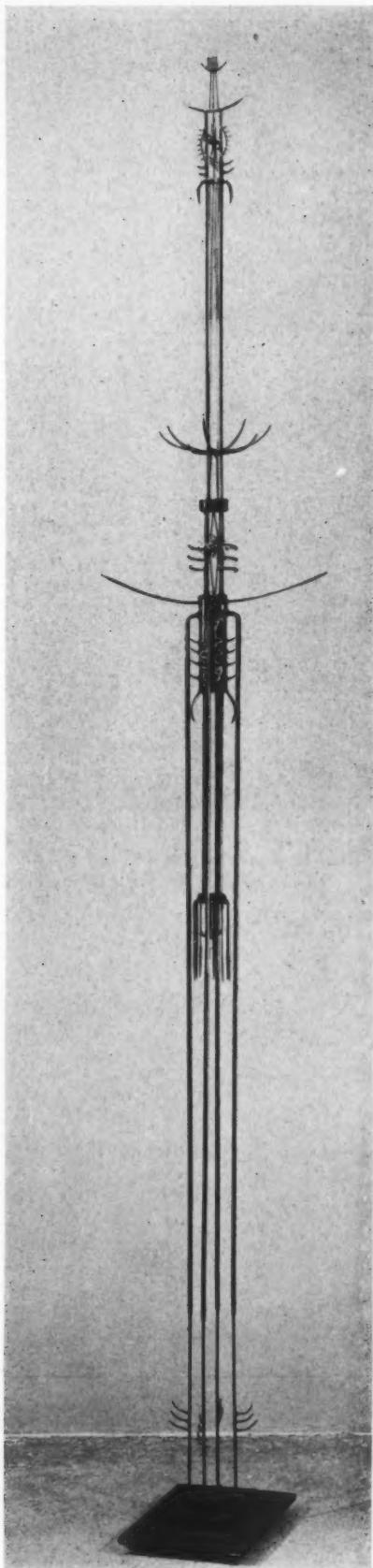


FAZZINI: The Sibyl. 1947. Bronze, 37 $\frac{1}{4}$ " high. Gift of Mr. and Mrs. John de Menil.



LASSAW: Kwannon. 1952. Welded bronze with silver, 6' high. Katharine Cornell Fund.

GOTO: Organic Form Number 1. (1951.) Welded steel, 11'4 $\frac{1}{4}$ " high. Purchase Fund.



HEPWORTH: Helikon. (1948.) Portland stone, 24 $\frac{1}{4}$ " high. Gift of Curt Valentin.

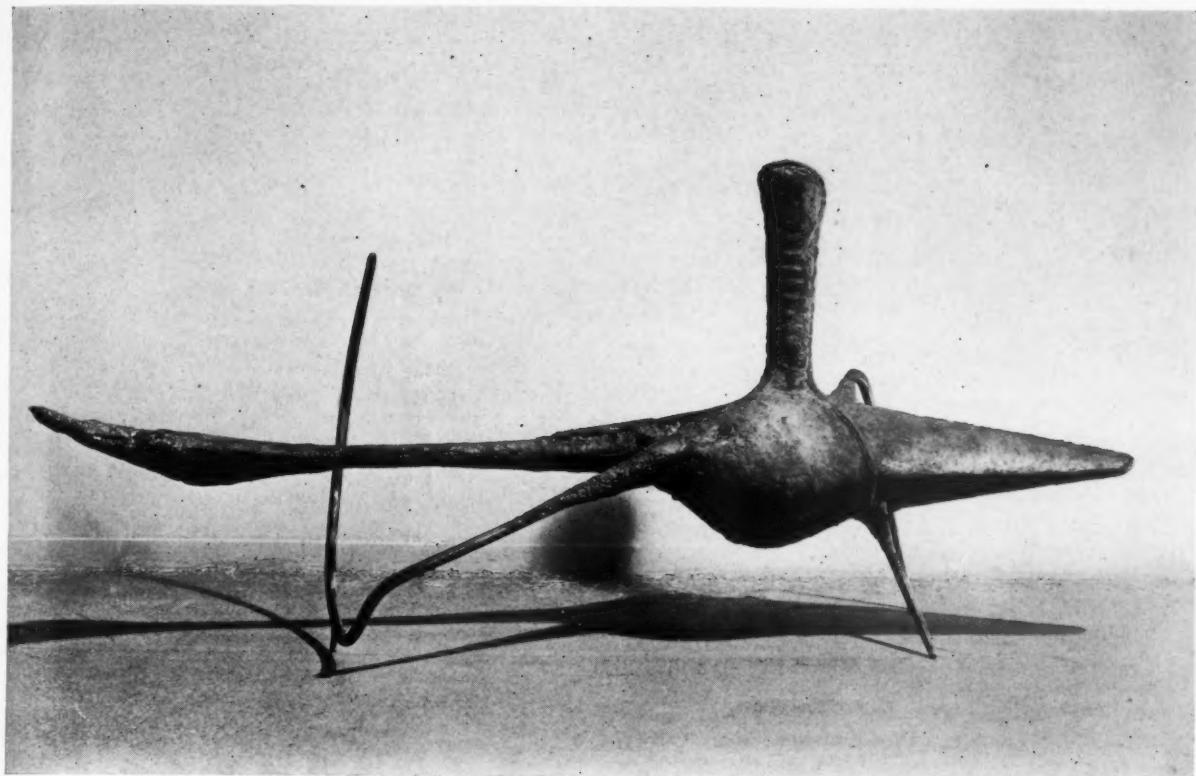




ARMITAGE: Family Going for a Walk. (1951.) Bronze, 29" high x 31" long. Acquired through the Lillie P. Bliss Bequest.



CHADWICK: Balanced Sculpture. (1952.) Iron and composition, 19½" high. Purchase Fund.



BUTLER: Oracle. (1952.) Forged and cast bronze, 6'1" long. Purchase Fund. The *Oracle* was commissioned for the entrance hall of the new Hatfield Technical College near London. This is the second casting. Reg Butler recently won the first prize in the international competition for a monument to the Unknown Political Prisoner.



PAOLOZZI: Sculpture. (1951.) Cast concrete, 18 1/4" long. Purchase Fund.

PAINTING AND SCULPTURE ACQUISITIONS July 1, 1951 to May 31, 1953

Catalog numbers continue those in the 1948 catalog and its supplements. Page numbers of the illustrations appear below the catalog numbers.

Dates appear on the works of art themselves unless they are here enclosed in parentheses.

Dimensions are in inches; height precedes width. Watercolors, gouaches, chalks, caseins and pastels are on paper and sheet sizes are given unless otherwise specified.

¶
The date of acquisition is indicated in the accession number by the two digits following the decimal point. For example, 1.53 was the first item acquired in 1953.

If a work of art not illustrated here is reproduced in some other Museum publication, a reference is given. The following abbreviations are used:

15 Americans—15 Americans, ed. by Dorothy C. Miller, 1952

Matisse—Matisse: His Art and His Public, by Alfred H. Barr, Jr., 1951

Rouault—Georges Rouault, by James Thrall Soby, 1945
Sculpture XX—Sculpture of the Twentieth Century, by Andrew Carnduff Ritchie, 1952

ALBRIGHT, Ivan Le Lorraine. American, born 1897.

972 The Artist's Father. (1935.) Bronze, 15" high.
Gift of Earle Ludgin. 172.52.

ARCHIPENKO, Alexander. American, born Russia 1887.

973 Glass on a Table. (1920.) Wood and plaster relief, painted, 16½ x 13". Katherine S. Dreier Bequest. 141.53.

ARDON-BRONSTEIN, Mordecai. Israeli, born Poland 1896.

974 The Tents of Judea. (1950.) Oil on composition board, 31⅞ x 39⅓". Gift of Miss Belle Kogan. 37.52.

ARMITAGE, Kenneth. British, born 1916.

975 Family Going for a Walk. (1951.) Bronze, 29" high
p 40 x 31" long. Acquired through the Lillie P. Bliss Bequest. 1.53.

BAUMEISTER, Willi. German, born 1889.

976 Composition. (1922.) Gouache and crayon on paper, 12¾ x 8½". Katherine S. Dreier Bequest. 142.53.

BECKMANN, Max. German, 1884-1950. Worked in Amsterdam 1936-47; in U.S.A. 1947-50.

977 Self Portrait. (1936.) Bronze, 14½" high. Gift of Curt Valentin. 506.51.

BLUME, Peter. American, born Russia 1906.

978 The Boat. (1929.) Oil on canvas, 20⅔ x 24⅓".
p 30 Gift of Mrs. Sam A. Lewisohn. 39.52.

BOCCACCI, Marcello. Italian. Lives in Florence.

979 Painting. (c. 1950.) Gouache, crayon and oil on paper, 8½ x 33¼". Gift of Mr. and Mrs. David M. Solinger. 29.53.

BOCCIONI, Umberto. Italian, 1882-1916.

980 The City Rises. (1910.) Oil on canvas, 6'6½ x
p 20 9'10½". Mrs. Simon Guggenheim Fund. 507.51.

BRANCUSI, Constantin. Rumanian, born 1876. Lives in Paris.

981 Maiastra. (1912.) Marble, 22" high, and limestone
p 8 base in three sections, 5'10" high. Katherine S. Dreier Bequest. 144.53.

982 Mlle Pogany. (1913.) Bronze, 17¼" high. Acquired
p 21 through the Lillie P. Bliss Bequest. 2.53.

BUTLER, Reg. British, born 1913.

983 Woman Standing. (1952.) Bronze, 18½" high.
Acquired through the Lillie P. Bliss Bequest. 3.53.

984 Oracle. (1952.) Forged and cast bronze, 6'1" long.
p 41 Purchase Fund. 409.53.

CAMPENDONK, Heinrich. German, born 1889.

985 Mystical Crucifixion. (c. 1920.) Oil on glass, 17½ x
p 17 15". Katherine S. Dreier Bequest. 146.53.

CHADWICK, Lynn. British, born 1914.

935 Balanced Sculpture. (1952.) Iron and composition,
p 40 19½" high. Purchase Fund. 7.53.

CONGDON, William. American, born 1912.

987 Piazza, Venice, No. 12. 1952. Oil on composition
p 33 board, 49 x 56". Gift of Peggy Guggenheim. 334.52.

CORBETT, Edward. American, born 1919.

988 Number 11. 1951. Chalk, 36 x 24½". Katharine Cornell Fund. 44.52. Repr. 15 Americans, p. 7.

989 Number 15. 1951. Chalk and casein, 28 x 15".
Purchase Fund. 43.52. Repr. 15 Americans, p. 6.

COVERT, John. American, born 1882.

990 Ex Act. 1919. Oil on plywood and cardboard relief,
p 15 23¼ x 25¼". Katherine S. Dreier Bequest. 147.53.

DAVIS, Stuart. American, born 1894.

991 Visa. 1951. Oil on canvas, 40 x 52". Gift of Mrs.
p 32 Gertrud A. Mellon. 9.53.

DEHNER, Dorothy. American, born 1908.

992 From Japan. 1951. Watercolor, pen and ink, 18½ x 22½". Purchase Fund. 10.53.

DELVAUX, Paul. Belgian, born 1897.

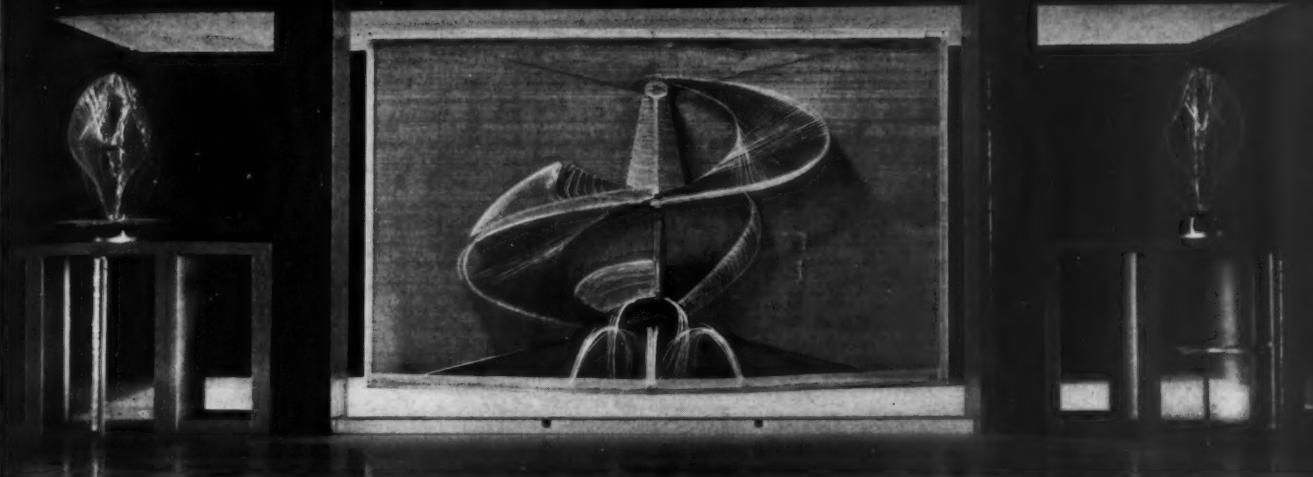
993 Phases of the Moon. 1939. Oil on canvas, 55 x 63".
p 31 Purchase Fund. 504.51.

DERAIN, André. French, born 1880.

994 Blackfriars Bridge, London. (1906.) Oil on canvas,
p 18 26 x 39". Gift of Mr. and Mrs. Charles Zadok. 195.52.

DICKINSON, Edwin. American, born 1891.

995 Composition with Still Life. 1933-37. Oil on canvas,
8'1" x 6'5¾". Gift of Mr. and Mrs. Ansley W. Sawyer. 173.52. Repr. Romantic Painting in America, by James Thrall Soby and Dorothy C. Miller, The Museum of Modern Art, 1943, p. 123.



GABO: Models of sculptures for the 52nd Street entrance of the Esso Building, Rockefeller Center, New York. (1949.)
Center sculpture: 9" wide x 6½" high x 1¾" deep; sculptures over two revolving doors: 3" high. Gift of the artist.

DOMINGUEZ, Oscar. Spanish, born 1905. Lives in Paris.

996 Nostalgia of Space. 1939. Oil on canvas, 28¾ x 36½". Gift of Peggy Guggenheim. 174.52.

DUBUFFET, Jean. French, born 1901.

997 The Burgundy Drinker. 1945. Oil on canvas, 28½ x 23¾". Gift of Mrs. Sam A. Lewisohn. 45.52.

998 Work Table. 1952. Swedish putty on composition

p 32 board, 35½ x 47¾". Gift of Mr. and Mrs. Ralph F. Colin. 46.52.

DUCHAMP, Marcel. French, born 1887. In U.S.A. since 1942.

999 Landscape. 1911. Oil on canvas, 18¼ x 24½".
p 10 Katherine S. Dreier Bequest. 148.53.

1000 3 stoppages étalon. 1913-14. Three threads glued upon three glass panels 49½ x 7¾" each, inscribed, on the reverse, "Un mètre de fil droit, horizontal, tombé d'un mètre de haut"; three flat wooden strips repeating the curves of the threads, averaging 44¼" in length. Katherine S. Dreier Bequest. 149.53.

1001 To be looked at with one eye, close to, for almost an hour. 1918. Oil paint, collage, etc., on glass, 20½" high x 16½" wide x 1¾" deep. Katherine S. Dreier Bequest. 150.53.

1002 Fresh Widow. 1920. Miniature French window, wood frame and eight panes of glass covered with leather, 30½ x 17½". Katherine S. Dreier Bequest. 151.53.

DUFY, Raoul. French, 1877-1953.

1003 Anglers at Sunset. (c. 1907.) Oil on canvas, 21½ x p 19 25½". Gift of Mr. and Mrs. Charles Zadok. 11.53.

ENSOR, Baron James. Belgian, 1860-1949.

1004 Masks Confronting Death. 1888. Oil on canvas, p 19 32 x 39½". Mrs. Simon Guggenheim Fund. 505.51.

ERNST, Max. American, born Germany 1891.

1005 Illusion. (1929.) Oil on canvas, 31¾ x 25¼".
p 13 Katherine S. Dreier Bequest. 154.53.

ÈVE, Jean. French, born 1900.

1006 The Cathedral at Mantes. 1930. Oil on canvas, 18½ x 21½". Gift of Mr. and Mrs. Peter A. Rübel. 615.51.

FAZZINI, Pericle. Italian, born 1913.

1007 The Sibyl. 1947. Bronze, 37¼" high. Gift of Mr. p 37 and Mrs. John de Menil. 333.52.

FREUD, Lucian. British, born 1922.

1008 Woman with a Daffodil. 1945. Oil on canvas, 9¾ x p 31 x 5¾". Purchase Fund. 12.53.

GABO, Naum. American, born Russia 1890.

1009 Four models for sculptures designed for the Esso p 43 Building, Rockefeller Center, New York. (1949.) Plastic and metal. 51st Street entrance: one sculpture, 8¾" high x 7¾" wide. 52nd Street entrance: center sculpture, 9" wide x 6½" high x 1¾" deep; sculptures over two revolving doors, 3" high. Gift of the artist. 13.53, 14.53.

GAUGUIN, Paul. French, 1848-1903.

1010 Still Life with Three Puppies. 1888. Oil on wood p 1 panel, 36½ x 24½". Mrs. Simon Guggenheim Fund. 48.52.

GIACOMETTI, Alberto. Swiss, born 1901. Lives in Paris.

1011 The Artist's Mother. 1950. Oil on canvas, 34½ x p 29 23½". Acquired through the Lillie P. Bliss Bequest. 15.53.

GONZALEZ, Julio. Spanish, 1881-1942. Worked in Paris.

1012 Woman Combing Her Hair. (1936.) Wrought iron, p 27 52" high. Mrs. Simon Guggenheim Fund. 16.53.

GOTO, Joseph. American, born Hawaii 1916, of Japanese parentage.

1013 Organic Form Number 1. (1951.) Welded steel, p 39 11'4¼" high. Purchase Fund. 175.52.

GROSZ, George. American, born Germany 1893.

1014 The Engineer Heartfield. (1920.) Watercolor and *p 28* collage, 16 x 11 1/4" (without margins). Gift of Gen. A. Conger Goodyear. 176.52.

1015 The Poet Max Hermann-Neisse. 1927. Oil on *p 28* canvas, 23 3/8 x 29 1/8". Purchase Fund. 49.52.

HARTUNG, Hans. French, born Germany 1904. In Paris since 1935.

1016 Painting. 1948. Oil on canvas, 38 1/4 x 57 1/2". Gift *p 35* of John L. Senior, Jr. 50.52.

HEPWORTH, Barbara. British, born 1903.

1017 Helikon. (1948.) Portland stone, 24 1/4" high. Gift *p 39* of Curt Valentin. 155.53.

HOFMANN, Hans. American, born Germany 1880.

1018 Ambush. 1944. Oil on paper, 24 x 19". Purchase Fund. 51.52.

KANDINSKY, Wassily. Russian, 1866-1944. Worked in Germany and France.

1019 Watercolor Number 13. 1913. Watercolor, 12 5/8 x 16 1/8". Katherine S. Dreier Bequest. 158.53.

1020 Sketch 14. 1913. Watercolor, 9 1/2 x 12 1/2". Katherine S. Dreier Bequest. 159.53.

1021 Study for Painting with White Form. 1913. Watercolor, 10 7/8 x 15". Katherine S. Dreier Bequest. 157.53.

1022 Blue (Number 393). 1927. Oil on cardboard, 19 1/2 x 14 1/2". Katherine S. Dreier Bequest. 160.53.

KATZMAN, Herbert. American, born 1923.

1023 The Seine. (1949.) Oil on canvas, 37 1/4 x 63". Gift *p 33* of Mr. and Mrs. Hugo Kastor. 52.52.

KLEE, Paul. Swiss, 1879-1940. Worked in Germany.

1024 With the Red X (Mit dem roten X). 1914. Watercolor, 6 1/4 x 4 1/4". Katherine S. Dreier Bequest. 162.53.

1025 Urn Collection (Urnensammlung). 1922. Watercolor on transfer drawing, 10 7/8 x 8 1/2". Katherine S. Dreier Bequest. 163.53.

1026 Village in the Greenwood (Das Dorf im Grünen). *p 17* 1922. Oil on cardboard, 17 7/8 x 20 1/8". Katherine S. Dreier Bequest. 169.53.

1027 Flowers in the Wind (Blumen im Wind). 1922. Watercolor, pen and ink, 6 5/8 x 5 3/8". Katherine S. Dreier Bequest. 164.53.

1028 Good Fishing Place (Guter Fischplatz). 1922. Watercolor, pen and ink, 10 1/2 x 16 1/8" (without margins). Katherine S. Dreier Bequest. 165.53.

1029 Flower Garden (Blumengarten). 1924. Watercolor *p 16* and gouache, 14 1/8 x 8 3/8" (without margins). Katherine S. Dreier Bequest. 166.53.

1030 Heron (Reiher). 1924. Mixed media, waxed, on paper, 13 5/8 x 7 1/4" (without margins). Katherine S. Dreier Bequest. 167.53.

1031 Old City Architecture (Alte Stadtarchitektur). 1924. Watercolor, pen and ink on paper, 9 7/8 x 7 1/4" (without margins). Katherine S. Dreier Bequest. 168.53.

KLINE, Franz. American, born 1910.

1032 Chief. (1950.) Oil on canvas, 58 3/8 x 73 1/2". Gift of *p 35* Mr. and Mrs. David M. Solinger. 2.52.

KOKOSCHKA, Oskar. Austrian-Czech, born 1886.

1033 Figure Study. 1921. Watercolor. Gift of Myrtile Frank. 53.52.

KUPKA, Frank. French, born Czechoslovakia 1871.

1034 Red and Blue Disks. 1911-12. Oil on canvas, 39 3/8 x *p 21* 28 3/4". Purchase Fund. 141.51.

LASSAW, Ibram. American, born Egypt 1913.

1035 Kwannon. 1952. Welded bronze with silver, 6' high. *p 38* Katharine Cornell Fund. 196.52.

LÉGER, Fernand. French, born 1881.

1036 Woman in Armchair. 1913. Oil on burlap, 51 x *p 23* 38 1/8". Gift of Mr. and Mrs. Peter A. Rübel. 177.52.

1037 Propellers. 1918. Oil on canvas, 31 7/8 x 25 3/4". *p 9* Katherine S. Dreier Bequest. 171.53.

1038 The City (Study). 1919. Oil on canvas, 36 1/4 x *p 23* 28 3/8". Acquired through the Lillie P. Bliss Bequest. 178.52.

1039 The Baluster. 1925. Oil on canvas, 51 x 38 1/4". *p 24* Mrs. Simon Guggenheim Fund. 179.52.

LIPCHITZ, Jacques. French, born Lithuania 1891. In U.S.A. since 1941.

1040 Man with a Guitar. 1915. Stone, 38 1/4" high. Mrs. Simon Guggenheim Fund (by exchange). 509.51. Repr. Sculpture XX, p. 139.

LISSITZKY, El. Russian, 1890-1947?

1041 Proun 19D. (1922?) Gesso, oil, collage, etc. on plywood, 38 3/8 x 38 1/4". Katherine S. Dreier Bequest. 172.53.

MAILLOL, Aristide. French, 1861-1944.

1042 Mediterranean. (c. 1901.) Bronze, 41" high. Gift of Stephen C. Clark. 173.53. Repr. Sculpture XX, pp. 72-74.

1043 Torso of a Woman. (c. 1925.) Bronze, 40" high. *p 6* Sam A. Lewisohn Bequest. 3.52.

MARCHAND, André. French, born 1907.

1044 The Knife. Oil on canvas, 18 1/8 x 21 5/8". Gift of Mrs. Sam A. Lewisohn. 55.52.

MARCOUSSIS, Louis. Polish, 1883-1941. Worked in Paris.

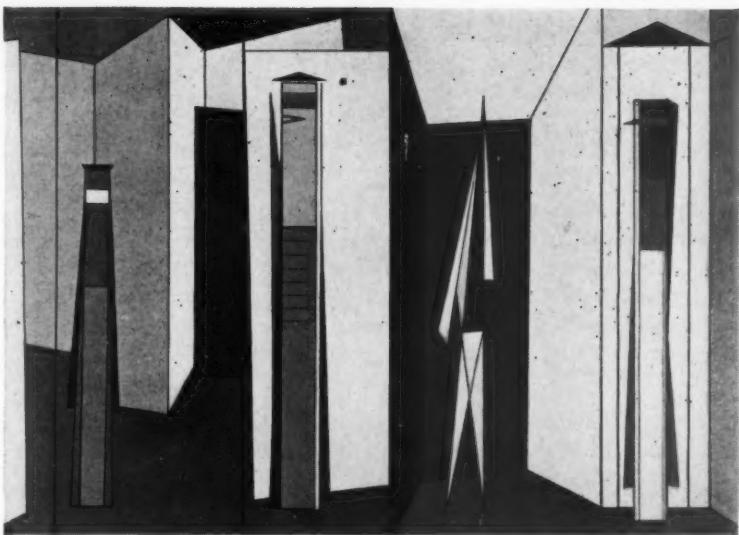
1045 Still Life: Violin. 1919. Gouache, watercolor and oil on paper, 16 3/4 x 9 1/2". Katherine S. Dreier Bequest. 174.53.

MATISSE, Henri. French, born 1869.

1046 Seated Figure, Right Hand on Ground. (1908?) Bronze, 7 1/2" high. Mrs. John D. Rockefeller, Jr. Purchase Fund. 198.52. Another cast repr. Matisse, p. 366.

1047 Jeannette, I (Jeanne Vaderin, 1st state). (1910.) Bronze, 13" high. Acquired through the Lillie P. Bliss Bequest. 7.52. Another cast repr. Matisse, p. 368.

SALEMME: Antechamber to Inner Sanctum. 1950. Oil on canvas, 28 x 40". Gift of Mrs. Gertrud A. Mellon.



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1048 Jeannette, III (Jeanne Vaderin, 3rd state). (1910-11.) Bronze, 23 $\frac{3}{4}$ " high. Acquired through the Lillie P. Bliss Bequest. 8.52. Another cast repr. *Matisse*, p. 369.

1049 Jeannette, IV (Jeanne Vaderin, 4th state). (1910-11?) Bronze, 24 $\frac{1}{8}$ " high. Acquired through the Lillie P. Bliss Bequest. 9.52. Another cast repr. *Matisse*, p. 370.

1050 Jeannette, V (Jeanne Vaderin, 5th state). (1910-11?) Bronze, 22 $\frac{7}{8}$ " high. Acquired through the Lillie P. Bliss Bequest. 10.52. Another cast repr. *Matisse*, p. 371.

1051 The Back, I. (c. 1909-10.) Bronze relief, 6'2 $\frac{3}{8}$ " x 44 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ ". Mrs. Simon Guggenheim Fund. 4.52. Repr. *Matisse*, p. 313 (with wrong date).

1052 The Back, II. (c. 1914?) Bronze relief, 6'2 $\frac{1}{2}$ " x 44" x 6". Mrs. Simon Guggenheim Fund. 5.52. Repr. *Matisse*, p. 458.

1053 The Back, III. (1929?) Bronze relief, 6'2" x 44 $\frac{1}{4}$ " x 6". Mrs. Simon Guggenheim Fund. 6.52. Plaster repr. *Matisse*, p. 459.

1054 Design for Red and Yellow Chasuble. (c. 1950.) Gouache on cut-and-pasted paper. Chasuble, front, 52 $\frac{1}{2}$ x 78 $\frac{1}{8}$ "; back, 50 $\frac{1}{2}$ x 78 $\frac{1}{2}$ "; stole, 49" high; maniple, 17" long; chalice veil, 20 $\frac{1}{4}$ " square; burse, 10 x 8 $\frac{3}{4}$ ". Acquired through the Lillie P. Bliss Bequest. 176.53.
Also a rug designed by the artist.]

MINGUZZI: Luciano. Italian, born 1911. |
1055 Dog among Reeds. (1951.) Bronze, 27 $\frac{1}{8}$ " high.
p 37 Aristide Maillol Fund. 20.53.

MIRO: Joan. Spanish, born 1893. Worked in Paris.
1056 Blue Painting. 1926. Oil on canvas, 23 $\frac{1}{2}$ x 28 $\frac{3}{4}$ ". Katherine S. Dreier Bequest. 178.53.

MONDRIAN: Piet. Dutch, 1872-1944.
1057 Painting I, 1926. Oil on canvas, 44 $\frac{3}{4}$ x 44" on the p 14 diagonals. Katherine S. Dreier Bequest. 179.53.

MONET: Claude. French, 1840-1926.
1058 Poplars at Giverny, Sunrise. (1888.) Oil on canvas, p 18 29 $\frac{1}{8}$ x 36 $\frac{1}{2}$ ". Gift of Mr. and Mrs. William B. Jaffe. 617.51.

MOORE: Henry. British, born 1898.
1059 Mother and Child. (1938.) Elmwood, 30 $\frac{3}{8}$ " high.
p 36 Acquired through the Lillie P. Bliss Bequest. 21.53.

MUSIC: Antonio. Italian, born Gorizia 1909.
1060 Dalmatian Scene. 1951. Oil on canvas, 21 $\frac{3}{8}$ x 28 $\frac{3}{4}$ ". Purchase Fund. 22.53.

PANNAGGI: Ivo. Italian, born 1901.
1061 My Mother Is Reading the Newspaper. (1919.) Oil on canvas on composition board, 11 $\frac{1}{8}$ x 10 $\frac{1}{4}$ ". Gift of Mario da Silva. 510.51.

PAOLOZZI: Eduardo. British, born 1924.
1062 Study for Sculpture. 1950. Watercolor, 22 x 30". Mrs. Wendell T. Bush Fund. 182.53.
1063 Sculpture. (1951.) Cast concrete, 18 $\frac{1}{4}$ " long. Purchase Fund. 181.53.
1064 Composition. 1951. Collage of cut colored papers, 20 $\frac{1}{2}$ x 26 $\frac{1}{8}$ ". Purchase Fund. 183.53.

PÉRI: László. Hungarian, born 1889.
1065 In Front of the Table. (1922.) Tempera on cardboard, 25 $\frac{1}{4}$ x 34" (irregular shape). Katherine S. Dreier Bequest. 184.53.

PEVSNER: Antoine. French, born Russia 1886.
1066 Torso. (1924-26.) Plastic and copper, 29 $\frac{1}{2}$ " p 12 high. Katherine S. Dreier Bequest. 185.53.

PICASSO, Pablo. Spanish, born 1881. Lives in France.

1067 Man's Head (study for *Les Demoiselles d'Avignon*).
p 22 Watercolor, $23\frac{3}{4}$ x $18\frac{1}{2}$. A. Conger Goodyear Fund. 14.52.

1068 Woman in a Chair. (1909.) Oil on canvas, $28\frac{3}{4}$ x $23\frac{5}{8}$. Gift of Mr. and Mrs. Alex L. Hillman. 23.53.

1069 Pierrot. 1918. Oil on canvas, $36\frac{1}{2}$ x $28\frac{3}{4}$. Sam A. Lewisohn Bequest. 12.52.

1070 Three Women at the Spring. 1921. Oil on canvas, $6\frac{3}{4}$ x $5\frac{1}{2}$. Gift of Mr. and Mrs. Allan D. Emil. 332.52.

1071 Night Fishing at Antibes. (August, 1939.) Oil on canvas, $6\frac{9}{16}$ x $11\frac{1}{4}$. Mrs. Simon Guggenheim Fund. 13.52.

PICKENS, Alton. American, born 1917.

1072 Carnival. 1949. Oil on canvas, $54\frac{5}{8}$ x $40\frac{3}{8}$. Gift of Lincoln Kirstein. 511.51.

PIZZINATO, Armando. Italian, born 1910.

1073 May Day. 1948. Oil on plywood, $31\frac{3}{8}$ x $45\frac{1}{2}$. Gift of Peggy Guggenheim. 185.52.

POLLOCK, Jackson. American, born 1912.

1074 Full Fathom Five. 1947. Oil, etc., on canvas, $50\frac{7}{8}$ x $30\frac{1}{8}$. Gift of Peggy Guggenheim. 186.52.

REDER, Bernard. American, born Rumania 1897.

1075 Torso. (1938.) French limestone, 45" high. Gift of **p 36** J. van Straaten. 187.52.

RENOIR, Auguste. French, 1841-1919.

1076 Washerwoman. (1917.) Bronze, 48" high. A. Conger Goodyear Fund. 188.53. Another cast repr. *Sculpture XX*, p. 63.

1077 Woman with a Mandolin. (1919.) Oil on canvas, $21\frac{1}{4}$ x $21\frac{1}{4}$. Extended loan from Mr. and Mrs. Alex L. Hillman. E.L. 52.1115.

REYNOLDS, Alan. British, born 1926.

1078 Composition July. 1952. Oil on composition board, 30 x $47\frac{3}{4}$. Purchase Fund. 183.52.

RIBEMONT-DESSAIGNES, Georges. French, born 1884.

1079 Silence. (c. 1915.) Oil on canvas, $36\frac{1}{4}$ x $28\frac{7}{8}$. Katherine S. Dreier Bequest. 189.53.

ROBINSON, Gladys Lloyd. American.

1080 The Copper Market. (1951.) Oil on canvas, 25 x 36". Gift of Nelson A. Rockefeller. 16.52.

ROTHKO, Mark. American, born Russia 1903.

1081 Number 10. 1950. Oil on canvas, $7\frac{6}{8}$ x $4\frac{9}{16}$. Gift of Philip C. Johnson. 38.52. Repr. *15 Americans*, p. 19.

ROUAULT, Georges. French, born 1871.

1082 The Three Judges. 1913. Gouache and oil on cardboard, $29\frac{7}{8}$ x $41\frac{5}{8}$. Sam A. Lewisohn Bequest. 17.52.

1083 The Cook. 1914. Gouache, $11\frac{1}{8}$ x $7\frac{3}{4}$. Gift of Mrs. Sam A. Lewisohn. 57.52. Repr. *Rouault*, p. 63.

1084 The Lovely Madame X. 1915. Gouache, 12 x $7\frac{3}{4}$. Gift of Mrs. Sam A. Lewisohn. 56.52. Repr. *Rouault*, p. 63.

1085 Circus Trainer. 1915. Gouache and crayon, $15\frac{5}{8}$ x $10\frac{3}{8}$. Gift of Mr. and Mrs. Peter A. Rübel. 616.51. Repr. *Rouault*, p. 64.

SALEMME, Attilio. American, born 1911.

1086 Astronomical Experiment. 1945. Oil on canvas, 30 x 40". Gift of Mrs. John D. Rockefeller 3rd. 190.52.

1087 Antechamber to Inner Sanctum. 1950. Oil on canvas, 28 x 40". Gift of Mrs. Gertrud A. Mellon. 191.52.

SANI, Alberto. Italian, born c. 1900. Lives near Siena.

1088 Slaughtering Swine. Gray marble relief, $11\frac{3}{4}$ high
p 47 x $12\frac{1}{4}$ long x $4\frac{3}{4}$ deep. Purchase Fund. 26.53.

SCHWITTERS, Kurt. German, 1887-1948.

1089— Collages of papers (discarded bus tickets, candy
1107 wrappers, ration stamps, carbon paper, etc.) and,
 occasionally, buttons, strips of wood, bits of cloth,
 etc. Katherine S. Dreier Bequest.

1089 Merz 22. 1920. $6\frac{5}{8}$ x $5\frac{3}{8}$ (sight). 190.53.

1090 Merz 39: Russian Picture (*Russisches Bild*). 1920.
 $7\frac{3}{8}$ x $5\frac{5}{8}$ (sight). 191.53.

1091 Merz 83: Drawing F (*Zeichnung F*). 1920.
 $5\frac{3}{4}$ x $4\frac{1}{2}$ (sight). 192.53.

1092 Merz 458. (c. 1920-22.) 7 x $5\frac{5}{8}$ (sight). 193.53.

1093 Merz 460: Two Underdrawers (*Twee Onderbroeken*). 1921. 8 x $6\frac{3}{4}$. 194.53.

1094 Merz 370: Blue Spark (*Blauer Funken*). 1922.
 $8\frac{1}{8}$ x $6\frac{3}{4}$. 195.53.

1095 Merz 448: Moscow (*Moskau*). 1922. 6 x $6\frac{1}{4}$.
p 13 196.53.

1096 Merz: [with Emerka wrapper]. (1922?) $13\frac{3}{4}$ x $10\frac{3}{8}$ (sight). 197.53.

1097 Merz 704: Bühlau. 1923. $5\frac{1}{4}$ x $3\frac{5}{8}$. 198.53.

1098 Merz 2005: Constantinople (*Konstantinopel*). 1924.
 $5\frac{1}{8}$ x $4\frac{1}{8}$. 199.53.

1099 Merz 8. 1924. $5\frac{1}{2}$ x 4". 200.53.

1100 Merz 32. 1924. 5 x $3\frac{3}{4}$. 201.53.

1101 Merz Drawing (*Merzzeichnung*). 1924. $7\frac{3}{4}$ x $6\frac{1}{8}$.
 202.53.

1102 Merz: [with paper lace]. 1925. $4\frac{3}{8}$ x $3\frac{3}{8}$. 203.53.
p 13

1103 Merz: [with black rectangle]. 1925. $5\frac{5}{8}$ x $4\frac{1}{2}$.
 204.53.

1104 Merz 17: Lissitzky. 1926. $5\frac{1}{4}$ x $4\frac{1}{8}$. 205.53.

1105 Merz Drawing E (*Merzzeichnung E*). 1928. $5\frac{3}{4}$ x $4\frac{1}{8}$. 206.53.

1106 Merz: [with a British censor's seal]. (1940-45.)
 $7\frac{3}{8}$ x $6\frac{1}{8}$. 207.53.

1107 Merz: [with the word "ELIKAN" repeated]. $17\frac{1}{8}$ x $14\frac{1}{4}$. 208.53.

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VIVIN: The Wedding. (c. 1925.) Oil on canvas, 18 $\frac{1}{4}$ x 21 $\frac{5}{8}$ ". Gift of Mr. and Mrs. Peter A. Rübel.

SHAHN, Ben. American, born Russia 1898.

1108 The Violin Player. (1947.) Tempera on plywood, p 7 40 x 26". Sam A. Lewisohn Bequest. 18.52.

SOULAGES, Pierre. French, born 1919.

1109 January 10, 1951. Oil on burlap, 57 $\frac{1}{2}$ x 38 $\frac{1}{4}$ ". p 34 Acquired through the Lillie P. Bliss Bequest. 209.53.

TAMAYO, Rufino. Mexican, born 1899. Winters in U.S.A. since 1936.

1110 Melon Slices. 1950. Oil on canvas, 39 $\frac{3}{8}$ x 31 $\frac{1}{4}$ ". p 29 Gift of Mrs. Sam A. Lewisohn. 27.53.

TANCREDI, Italian, born 1927.

1111 Springtime. 1952. Gouache and pastel, 27 $\frac{1}{2}$ x 39 $\frac{3}{8}$ ". Gift of Peggy Guggenheim. 192.52.

TOMLIN, Bradley Walker. American, 1899-1953.

1112 Number 20. (1949.) Oil on canvas, 7'2" x 6'8 $\frac{1}{4}$ ". Gift of Philip C. Johnson. 58.52. Repr. 15 Americans, p. 25.

VALTAT, Louis. French, 1869-1952.

1113 Dogs on the Beach. (c. 1898.) Watercolor, 9 $\frac{5}{8}$ x 12 $\frac{3}{8}$ ". Mrs. Cornelius J. Sullivan Fund. 28.53.

VILLON, Jacques. French, born 1875.

1114 Girl at Balcony. (c. 1900.) Watercolor, 7 $\frac{7}{8}$ x 5 $\frac{1}{8}$ ". Katherine S. Dreier Bequest. 211.53.

1115 Woman with Umbrella. (c. 1900.) Watercolor, 7 $\frac{7}{8}$ x 4 $\frac{3}{4}$ ". Katherine S. Dreier Bequest. 212.53.

1116 Color Perspective. 1922. Oil on canvas, 28 $\frac{3}{4}$ x p 9 23 $\frac{5}{8}$ ". Katherine S. Dreier Bequest. 213.53.

VIVIN, Louis. French, 1861-1936.

1117 The Wedding. (c. 1925.) Oil on canvas, 18 $\frac{1}{4}$ x p 47 21 $\frac{5}{8}$ ". Gift of Mr. and Mrs. Peter A. Rübel. 512.51.

WALKOWITZ, Abraham. American, born Russia 1880.

1118 Nude. Watercolor, 19 $\frac{1}{8}$ x 14". Gift of the artist. 214.53.

WEBER, Max. American, born Russia 1881.

1119 Two Brooding Figures (study for The Geranium). 1911. Oil on cardboard, 12 $\frac{1}{8}$ x 17 $\frac{1}{8}$ ". Gift of Nelson A. Rockefeller. 19.52.



SANI: Slaughtering Swine. Gray marble relief, 11 $\frac{3}{4}$ " high x 12 $\frac{1}{4}$ " long x 4 $\frac{3}{4}$ " deep. Purchase Fund.



Works of art of exceptional quality and importance purchased for the Museum through the generosity of Mrs. Simon Guggenheim were exhibited, January 30-March 23, 1952. This view of the galleries shows, left to right, Modigliani's stone *Caryatid*; Picasso's *Girl before a Mirror* (accessioned in 1938, this was the first work purchased with the Fund); Picasso's *Night Fishing at Antibes*; Maillol's *The River*. Other works included were: Peter Blume, *The Eternal City*; Braque, *Woman with a Mandolin*; Chagall, *I and My Village*; Edward Hopper, *Gas*; La Fresnaye, *Conquest of the Air*; Léger, *Three Women* (Le grand déjeuner); Miro, *Dutch Interior*; Modigliani, *Reclining Nude*; Picasso, *Three Musicians*, *Seated Bather*, and *Still Life with Tube of Paint*; Rousseau, *The Sleeping Gypsy*; Tchelitchev, *Hide-and-Seek*; Despiau, *Assia*; Lachaise, *Standing Woman*; and Lippold, *Variation No. 7: Full Moon*. Two great Matisses, *The Red Studio* and *Piano Lesson*, were on tour at the time and could not be shown in this special exhibition.

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